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# music ministry

JUNE 1960

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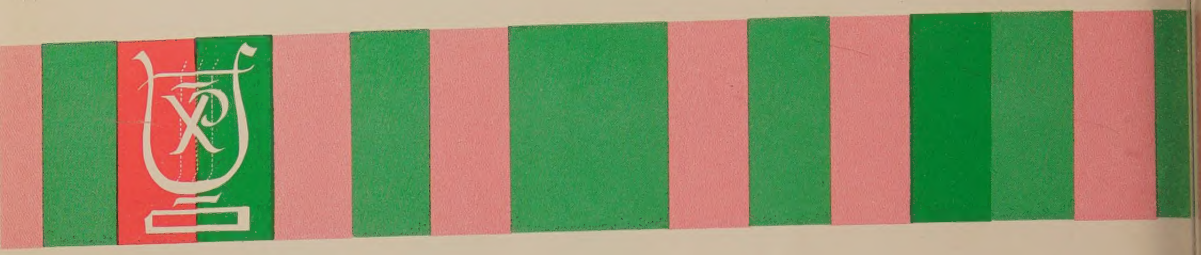
VOL. I · NO. 9 · JUNE 1960

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A periodical published monthly by The Graded Press, 201 Eighth Avenue, So Nashville 3, Tennessee. Second-class postage paid at Nashville, Tennessee. Price cents a quarter; single copy, annual subscription rate, $3.00 a year.


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# Now Is the Time

Whether you are a full-time professional church musician or a part-time amateur, NOW IS THE TIME to plan your entire music program for next season. Many church musicians take advantage of the opportunities a lighter summer schedule affords to examine new music, plan special musical services, purchase, and even read through new materials with their choirs.

Last month, in MUSIC MINISTRY, William Lemonds cited this latter practice as effective in keeping one's choir alive during the slack summer months. Homer Elford's article on page four of this issue points up the advantages to ministers and musicians of planning ahead. If a church staff will plan its major events (musical, educational, and otherwise) for a whole year in advance, the entire program of the church will be strengthened.

The church musician, in addition, should survey new music materials that have been issued during the past year and make a decision regarding the new anthems he wants to introduce to his choir and congregation during the coming season.

To help you with your advanced planning, this issue of MUSIC MINISTRY devotes the entire page of "reviews" to an annotated list of cantatas for fall and the Advent and Christmas seasons. The conscientious director will study the list, order sample copies of those which appeal to him and which appear within the capability of his choir, and thoroughly examine each before making a final decision.

Exam kits of octavo music will soon be available as a further aid to your planning efforts. These will include many of the latest releases from various publishers as well as standard works which may not be familiar.

Take advantage of the complete music services now offered by Cokesbury stores to help you have a more effective music program in your church next season. Happy planning!

*an editorial by* V Earle Copes

# It CAN Be Done!

*An experienced worker gives personal testimony to the fact that small, rural churches can have active choir programs!*

By Alice T. Bartlett

"No, we haven't any choir in our church, that is, a real choir. There just aren't any singers in our little town. Anyway, there isn't anyone capable of directing a choir."

How many times do we hear that? Nonsense, my friend! There *are* choir potentials in your town; people who have sung in choirs; who *could* sing in a choir; young people who sing or have sung in school choruses; boys and girls, probably by the dozens, who would make a fine junior choir. And, no doubt, there is someone who would make a good director with a little help and encouragement.

I once heard an outstanding choral leader say, "Do you folks realize that 95 per cent of the people in your congregation are potential choir members?"

"But how can we get these folk to participate?" you ask. Well, let's face it; it means work for people who are vitally interested in getting a good choir in the church. Your pastor, the church school leaders and the heads of all groups must want a choir strongly enough to be willing to help with active support for the project. It is amazing what influence a good choir can have on the morale of the entire church family.

May I go back some twenty years? We had just moved to a small town in the East and were attending church for the first time. My husband was just thinking, "Well, this is a nice little church, a pretty good sermon, the people very friendly. I think we shall like it here very much." As we started to sing the last hymn, he turned to smile at me just in time to see two huge tears splash onto the grand old hymn, "Faith of Our Fathers." I was thinking, "No, I can't, I simply cannot start another choir!" Three sopranos, two fair basses, no altos or tenors. These do not make a choir.

Since I had been directing choirs in other places in this area, I was not surprised when the minister approached me as soon as we were settled and asked me the inevitable question. I thought it over, inquired about the possibilities, and found that there had been a good choir in the church some time ago. A group of interested leaders met. We planned our strategy, mentally scouring the highways and by-ways, then contacting prospects by calling and telephoning.

A hymn-sing is an excellent way to create interest in the music of the church, starting with very familiar hymns or fun songs and using an occasional descant or duet.

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Mrs. Bartlett is minister of music in The Methodist Church, Mecklenburg, New York.

anned in advance. At such a gathering, e asked the challenging question: "How any of you are interested in having a ood choir in our church every Sunday?" hen we passed out cards requesting names nd addresses of everyone who would like join.

By the following Easter, we had a fairly ood choir of approximately eighteen oices leading the people in the worship rvices. There were some in the new choir ho had seldom been inside a church, uch less a choir. We all remember a solo ne of these new members sang one Sunay morning. He had a good baritone voice, t before he finished singing, his nervousss was dripping from his chin, nose and eeks! Of course, this was not noticeable to e congregation, and his solo was well reived. This was an instance of good choir embers right under our noses.

One memorable Sunday morning, not ng after we had acquired our first robes, e district superintendent was our guest inister. He had long been a champion the rural church, and after the service asked whether I thought the choir would willing to sing at the annual conference. was practically speechless but I managed "Thank you, I will ask the choir and let u know." I knew full well they would willing to stand on their heads for such opportunity!

This was the beginning of many such periences for our little country choir. The roup has been invited to sing in numerous eighboring cities on many occasions. Some f them have gone without their evening neal to get to a place where we were to ng; they have traveled through rain, heat, now and sleet to come to rehearsals and ave sung when they should have been in ed. I have never worked with a more sinere, loyal and dedicated group. We make nistakes, and sometimes we are not proud f our part in a worship service, but the ault usually lies with the director!

The junior choir—what trials and errors rying to get one started! Transportation, always a gremlin in forming any choir in the country, was a big item. After a few anemic attempts we held rehearsals at my home. By getting permission from the school, the bus would stop on rehearsal days and discharge about twenty screaming, wriggling bundles of potential "cherubs." Did the person who first called them that ever work with those young dynamos? They swarm upon you, filled with exuberance at being out of school and all steamed up from the ever-an-adventure bus ride.

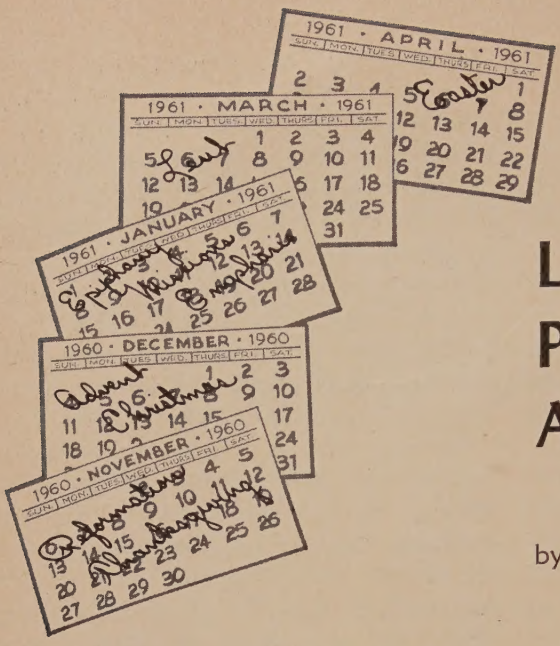
Since it was winter, snow had to be brushed off. Boots, coats, and mittens—sopping wet usually from the snowball fights on the way in—were deposited on the kitchen table. Rosy-cheeked and brimful of energy they tramped into the living room. We were ready for them. Chairs were waiting with music on them. Without giving the children a second to start something mischievous, the rehearsal began. We started some rehearsals by singing a familiar song or hymn as they trooped in. This helped, and a short prayer sincerely said calmed them into some semblance of the proper attitude for rehearsal.

By Easter a good choir was developing with approximately thirty interested boys and girls.

Ours is a small community but, thanks to many helpers, we now have a successful choir program in our church: children's, junior, and senior choirs; two handbell choirs; and for special services, a rhythmic or a speech choir.

How could we do without willing assistants and choir mothers? The hours they spend distributing music, taking attendance, caring for and helping with robes, and training the acolytes are immeasurable. These persons are *musts* for a successful choir program.

Have you who live in the small town or open country been wishfully thinking about having a choir in your church? Don't give up! You *can* have a good music program if you want one sincerely enough to do something about it.




# LET'S PLAN AHEAD

by HOMER J. R. ELFORD

*". . . lengthen your cords and strengthen your stakes"* (Isaiah 54:2b).

AS Isaiah seeks to prepare Israel for a larger life, he urges careful planning for the new opportunity. He hears God instruct, "Enlarge the place of your tent, and let the curtains of your habitations be stretched out; hold not back, lengthen your cords and strengthen your stakes" (Isaiah 54:2).

The prophet knew that a large tent requires long ropes and strong tent pegs. Applying this wisdom to the administrative responsibilities of a local church, we realize that the larger our "tent" becomes and the more "stretched out" becomes our program, with increased number of staff members to meet the growing opportunity in the church, the more important it becomes that there be careful planning. This involves many deepening processes for the individual members of the staff, but few things are more important than weekly staff meetings to conduct "post mortems" on past activities, to ascertain the present "state of the church," and to give detailed consideration to future events.

While the writer's frame of reference happens to be a church which seeks to minister to nearly 2,300 members in a downtown situation, with a staff consisting of four ministers, an educational assistant, an organist, five secretaries, five custodians, and a full-time cateress, it is hoped that the principles developed here have relevance in the type of situation confronting the reader. We dare suggest that if these principles are not given consideration in relationships with as few as two members of a church staff, there is only slight possibility that there will ever be a need for insights to deal with additional staff members. This article is pointed toward the relationship between the "pastor in charge" and the minister of music in planning procedures.

In the lull that comes just before vacations, an annual "calendar meeting" is held at which all members of the staff meet with all commission and organization chairmen and lay out, on a specially prepared calendar, all meetings and events for the next twelve months. Staff members are responsible for seeing to it that the commissions, which depend upon them for leadership, are adequately represented it

Dr. Elford is senior minister, Trinity Methodist Church, Youngstown, Ohio.

schedule, and that other groups do "compete" with them.

or example, the minister of music is ected to declare as "holy" every Thurs- evening for adult choir rehearsal and y Saturday morning for youth and chil- n's choir rehearsals. He also makes sure t the commission on education recog- s the importance of the relation of the ir program to its work, providing ample portunity in all church school schedules, uding the Sunday evening youth fel- ship. At this time, too, plans are formu- d for Choir Recognition Sunday, a day morning presentation of an oratorio antata such as *Job, Messiah, Elijah,* or *Paul,* as well as duplicate services on val occasions—Christmas, Palm Sunday, ter and other special services.

uch long-range planning helps to bal- e the Sunday morning emphases and make sure that the ministry of music n integral part of the total proclama- n of the Word of God.

y bringing projected plans to the cal- lar-planning session, where representa- persons from the entire congregation present, the atmosphere is established enthusiastic staff co-operation. Also, ryone is helped to appreciate his role he total program, which has but one pose: to provide ways and means to rify God and serve Him. Obviously, one the primary results of such planning o make possible better preparation and avoid "surprise moves" on the part of one.

To establish and maintain the quality of al ministry which will most likely achieve best possible services of worship, we d great value in sharing not only the es of sermons to be preached on each cific occasion, but sharing, too, the as which are to be developed in them. llowing the Christian Year and the em- ases of the denomination, we seek to ke a total impact upon the people. Pro- ding the minister of music with the list sermon topics, regularly discussing the sermons—often reading them to the minister of music and seeking his suggestions—serves not only to inform him of what is to be presented, but also to realize basic understandings involving theology. Nothing can be quite so defeating as to have two distinct types of theology presented in the sermons and music.

It is our conviction that the preacher should select the hymns, as well as the other parts of the worship service to be included in the bulletin. He is, we believe, best qualified to know the ideas, the mood, and the end result which he hopes to achieve in the service.

Certainly, the minister of music has more to do than direct the choirs in anthems. How much more depends on how well he is qualified in other areas. It is inescapable in The Methodist Church that, while there may be as many as a dozen staff members, there is one in particular who is ultimately responsible to the annual conference for a particular pastoral charge. There is a line-of-command which holds one man accountable for the particular church—and that is the "pastor in charge." This being the case, the minister of music, like all others on the staff, must be willing to become a part of a co-operative team. This should be clearly understood before a staff relationship is established. However, it has been our experience that by means of the calendar-planning session, weekly staff meetings at which every member of the staff is allowed free expression in making decisions, and more important still, by sharing one another's insights through close fellowship and the eagerness to help each other accomplish the goals of the total church program, there is developed a mutual attitude of dedication to the task which avoids any feeling of either giving or taking orders. There is no room on any staff, however small or large, for a prima donna or an egotist. Working together for the uplifting of Christ, we make our plans and follow them through with mutual concern for their success.

by Fred D. Gealy

# All Things New

*"Behold, I make all things new"*
—(Rev. 21:5).

THERE are persons—sometimes I think there are many—who wish there were only one kind of music, and that is the kind they are familiar with. In a day like today it is easy enough to understand why people, perhaps particularly older people, should call for the old hymns, as they fondly, if usually mistakenly, say. In a turbulent and topsy-turvy time like ours, when so many of our historical securities seem to be dissolving under our feet, why should we not think of the church as an ark of safety, a city of refuge, in which we may live in splendid isolation, wrapping ourselves about ourselves hoping to prevent the cold raw winds of change from gnawing at our bones. If musically we could only anchor our souls to *Whispering Hope,* or *Moonlight and Roses,* or even *Beulah Land* or *Blessed Assurance*—perhaps sung to the tune of *Beautiful Dreamer* (try it some time: it's like singing *Solomon Levi* and *The Spanish Cavalier* at the same time)—we might at least make the pretense of protecting ourselves with a sort of musical tarpaulin from the whirlwinds that threaten to overwhelm us, and thus be enabled to ride out the whirlpools of this twentieth century witches-brew. This would provide us with at least the illusion of freedom, the poor freedom of the bird in a cage, which can still fly, yet has exchanged the freedom of the forest for protection from the cats, even the hepcats.

Now there are some things to be said about this matter. In the first place, God in his wisdom has made it impossible for a person, for a people, or for a world ever to return to its past, even to its significant past. As the Cherubim stood at the entrance to the Garden, and a flaming sword which turned every way, so they still stand, and the sword still turns and turns to tell us that every moment is a point of no return. We cannot walk backward and crawl in comfort and security into the womb of time. We cannot extricate the dead past from its grave-clothes, set it down in our own time and breathe into it the breath of life; we cannot, indeed, prevent our own dear present from slipping out of our hands and disappearing into time's all encompassing sea.

For some brief moments on Friday we shall participate in a resurrection from the dead as we bring Handel's *Te Deum* to life, but no one assumes that even if we could, we would write music in our time in imitation of Handel. This would be the unpardonable sin, the sin against the Holy Ghost of music. Handel did his work; and we have ours to do.

The implications of these obvious facts are very great. The Gospel tells us that by means of the past, God sets us free from the past that he may turn us to the work which we have to do *now*. This is God's way of teaching us to trust in him and to commit ourselves to him alone. This is his way of so establishing us in him that when as in our time we confront the rapid ruin of so many historic patterns and institutions we may have faith and courage to create new ones appropriate to the Salvation which God will bring to us now.

Actively to live only in past centuries is

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Dr. Gealy is professor of New Testament and Church Music, Perkins School of Theology, Dallas, Texas.

o refuse to be confronted by God in our wn time, in our own twentieth century tuations. This is the real meaning of unith, because it is a rejection of God as e meets us and makes his demands on us ere and now. In his biography of Mozart, lfred Einstein, in commenting on Mozart's urch music, asserts that "Creative cenuries do not think in terms of history. It ever occurred to the architects of Chartres r Rheims or Notre Dame to build in omanesque style, any more than it ocurred to Bramante or Michelangelo to eturn to the Gothic style for Saint Peter's, though the Gothic style is supposed to be nore pious' than that of the Renaissance." [1]

In any case, in its most meaningful biblil form, faith does not mean faith in the ible, or faith in Jesus Christ, or faith in e church, or faith in history, or faith in urselves and in the works of our hands: means faith in God. That is to say, it is ith, not in created goods but in creative ent. And this means openness to the new ork which God will now do. It means that e should live in the presence of great exectations, in the assurance that something portant is about to happen which has ever happened before, and this, not beuse we believe in ourselves, but because e believe in God who by definition makes e things that *are* out of the things that e *not* and gives life to the dead. Faith is ot commitment to the past, however exellent it may be; it is the commitment of e self to the not-yet, to that which is to me, to God however and wherever he ill show himself. Thus our work is not ust to sing the old songs; it is to create ew ones.

The church's faith, therefore, demands hat we take the lead in relating ourselves o contemporary forms of musical expresion, indeed, of all the arts. *Today* if you ill hear his voice, harden not your hearts.

(*Continued on page 14*)

[1] Einstein: *Mozart: His Character, His Work.* Translated by Arthur Mendel and Nathan Broder. Copyright 1945 by Oxford University Press, Inc. Reprinted by permission.

# JUNE

*Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.*

SUNDAY, June 5: PENTECOST (Whitsunday)

HYMNS: 381 "The Church's One Foundation" • 175 "Come, Holy Ghost."

ANTHEMS: Nicolai-Wagner: "O Holy Spirit, Enter In," MZM (May MUSIC FOLIO) • Candlyn: "The Road to the Lamb," YD (May MUSIC FOLIO).

ORGAN: Karg-Elert: "O Holy Spirit, Enter In" (from *Wedding Music,* Pt. II) MZM (medium) • Willan: "Holy Ghost, With Light Divine" (from *Six Chorale Preludes,* Set I) MZM (easy).

June 5, 1625: Death of Orlando Gibbons, leading composer of Elizabethan England.

June 6, 1840: Sir John Stainer b. London, England.

SUNDAY, June 12: TRINITY SUNDAY

HYMNS: 6 "Ye Watchers and Ye Holy Ones" • 178 "Spirit of Life."

ANTHEMS: Schuetz-Ehret: "O Trinity of Blessed Light" (see MUSIC FOLIO) • Luther-Bunjes: "Holy Is God the Lord" (see MUSIC FOLIO).

ORGAN: Griffiths: "Trisagion" (from *Festal Voluntaries*) MZB (medium).

June 17, 1882: Igor Stravinsky, one of the most influential contemporary composers, b. Oranienbaum, Russia.

June 18, 1819: Samuel Longfellow, American hymn writer, b. Portland, Maine.

SUNDAY, June 26:

HYMNS: 36 "We Lift Our Hearts to Thee" • 118 "O Master Workman of the Race."

ANTHEMS: Handel-Perris: "Forever Blessed Be Thy Name" MZQ (May MUSIC FOLIO) • Marshall: "Blessed Is the Man" (see MUSIC FOLIO).

ORGAN: Brahms: "My Heart Abounds With Pleasure" (from *Eleven Chorale Preludes*) ZC (medium).

June 28, 1703: John Wesley, co-founder of Methodism, b. Epworth, England.

THE minister of music flipped the pages of his calendar—choir rehearsal; Thanksgiving music; junior choir; music club meeting; Wednesday, family night, choir responsible for program; Thursday —Hey! back up—family night, choir responsible for program—what to do? The World Series was just over—baseball—"Casey at the Bat"—Morris Forsberg! Fozy has been reciting "Casey at the Bat" for years, and he does a pretty good job of it, too! Why not dress it up by adding musical effects as part of the program?

Wednesday, family night, 7:15 p.m.; dinner is finished; the audience is wondering what the program will be. The choir is seated on risers at the side of the social hall. Suddenly the room is filled with the lusty sound of "Take Me Out to the Ball Game." Immediately male members of the choir start moving about yelling, "Popcorn! Peanuts! Red hots—get them while they're hot! Cold drinks!" The audience smiles—this is going to be fun! Fozy appears, raises his hand for silence; the audience smiles again. Amid cheers, moans, clapping, waving of arms, and shouting, Mighty Casey comes to bat.

"Strike one! Kill the umpire! Where's your glasses? Fake! Robber!" screams the choir. Mighty Casey only smiles and raises his hand for silence. "Shshshshsh" goes through the stands. "Strike two! Murder 'im, let me at 'im! Down with the umpire, kill 'im!" shouts the choir and members of the audience, waving their arms and yelling.

The choir and Mr. Forsberg had an exhilarating and enjoyable experience and so did the audience. Not only were personal needs satisfied but group needs were recognized and fulfilled. Many commented that they had not had so much fun in years.

The words "religious experience" have different connotations to people in varying trades and occupations. Too often workers in the church assume that religious experiences can result only from the use of materials traditionally classified as religious: the Bible, hymns, liturgical music, certain objects of symbolic meaning, allegorical prose and poetry. Others take a broader view of the meaning of a religious experience.

The word *religious* is derived from the word *religion*. Some purposes of religion are to help persons become aware of God's presence and care, to motivate people to do their best, and to enhance human personality. Thus any experience which accomplishes any or all of these purposes has religious significance. If this be true, it is not necessary to confine ourselves to the use of so-called sacred or religious material in our attempt to help persons grow spiritually. All types of experiences and materials can be used if we understand our objectives.

This view assumes that God is the creator of all things, and all becomes sacred as used as God intended it to be used. Every situation can be religious under the proper conditions. Even a stable became a hallowed place. One task of church leader

s to help groups realize that the practice of Christian principles in everyday experiences, as well as in activities directly sponsored by the church, will help bring about the highest development of each individual.

We who work in the church must broaden our concepts to realize the religious potential of all materials. We should not use them indiscriminately but should make careful choices with definite purposes in mind. Thus music, not only "sacred" but all music, can have a definite place in church programs. There are divergent attractions in the entertainment world—social clubs, professional clubs, school activities and the like—constantly claiming the attention of church people. Church music programs must also challenge and interest. This is essential if we hope to succeed in developing human personality to its optimum. The music we use, especially the secular, must be interesting and enjoyable and must have added spiritual aspects. It must be used in carefully-planned situations where there is a religious climate. Only then does a particular musical selection have a place in the ongoing, overall experience.

# music can be fun!

by Edwin N. Goddard

It has been said that we are all born with a jig in our heels. Whether this be entirely true or not, there are few of us who do not enjoy clapping our hands, snapping our fingers, tapping or swinging our feet or using some other physical expression in time to lively, syncopated music. Jazz grew out of man's enjoyment and desire for rhythm. In this way it serves an important function in satisfying the desire for rhythmic expression. Such music can find a definite place in our recreation program if carefully selected and properly used. Church members should be given an opportunity to find such rhythmic expression through music within the program of the church.

Playing instruments is fun for all ages. Through this activity persons express themselves and build new appreciations. Tambourines, maracas, drums, castanets, cymbals and rhythm sticks may be used to accompany Latin American, Spanish, Russian and other highly rhythmic music. In a course on music in the church, such rhythm instruments were distributed. As rumbas, sambas, tangos and mambos were played on the piano, members of the class beat the drums and tambourines, shook the maracas and played the castanets. At the close of the evening session one little lady exclaimed, "Oh, I'm so glad I came! I was so tired I almost stayed at home. Now I'm not tired at all and feel wonderful."

If these instruments are not available, kitchen utensils may be used as substitutes. A kitchen band can be much fun as it contributes to group unity and provides for self expression. If some members of the group play musical instruments, these may be added.

Folk games also provide an outlet for rhythmic expression. Folk tunes and country music have value. It would be foolish to attempt a folk game or dance to the music of a Bach fugue or, on the other hand, to use as postlude for morning worship an organ fantasia based on "Turkey in the Straw."

A recreation program built solely to satisfy rhythmic needs would be monotonous

(*Continued on page 35*)

# Regional Training

by Bliss Wiant

FOR the first time in the history of American Methodism, church musicians of our nation will be offered leadership and training in church music in five regions, covering our entire membership. The General Board of Education is co-operating with NaFOMM to promote and program these institutes, and The Methodist Publishing House will have exhibits at each. Details follow.

## South Central

PLACE: Mt. Sequoyah, Arkansas
FOCUS: Churches with small membership
DATES: July 4-9
STAFF AND COURSES:

Robert Scoggin (University Park Methodist, Dallas), Organ Technic and Repertoire.

William C. Rice (Baker University), Choral Conducting.

Edna Earle Massey (First Methodist, Fort Smith), Junior High and Senior High Choirs.

Bliss Wiant (Director of Music, Division of the Local Church), The Hymnal in Christian Education and Worship.

Mildred Wiant, Vocal Methods.

Carlton R. Young (Director of Church Music, Abingdon Press), Choral Repertoire.

Meredith Cravens (Director of Christian Education, First Methodist, Wichita Falls, Texas) and Carlton R. Young, Music in Christian Education.

Course in use of audio-visual materials by staff member, General Board of Education.

COST: Registration, $7.00; Housing: $1.50-$2.50 per day; Music Packet: approximately $3.50.

For registration and further information write to Dr. Paul D. Womeldorf, 301 Concord Building, Oklahoma City 2, Oklahoma.

## North Central

PLACE: DePauw University, Greencastle, Indiana
DATES: July 10-15
STAFF AND COURSES:

James E. Doty (Indiana Area Director of Pastoral Care and Counseling), daily worship services.

Wallace Gove (DePauw University), Choir Director.

Robert Burns (Minister of Music, First Methodist, Des Moines, Iowa), Organ Technic and Repertoire.

William Kugel (Dakota Wesleyan University), Vocal Technics.

William Ballard (Northwestern University), Repertoire for Larger Choirs.

Carlton R. Young (Director of Church Music, Abingdon Press), Repertoire for Smaller Choirs.

Rexford Keller (Ohio Wesleyan University), Service Playing and Conducting from the Console.

Austin Lovelace (First Methodist, Evanston), The Hymnal in Worship.

Grant Shockley (Garrett Biblical Institute) and Carlton Young, Music in Christian Education.

Bliss Wiant (Director of Music, Division of the Local Church), The Hymnal in Christian Education.

George Pool (Minister of Music, North Methodist, Indianapolis, Indiana), Podium Conducting.

Course in use of audio-visual materials by staff member, General Board of Education.

COST: Registration: $8.50; Housing: $1.50 per night; Repertoire packets: about $5.00 each.

For further information, contact Mr. Wallace Gove, DePauw University, Greencastle, Indiana.

## Southeastern

PLACE: Lake Junaluska, North Carolina
DATES: July 31-August 5
STAFF AND COURSES:

Clyde Watkins (Executive Secretary, Inter-board Council, Holston Conference), daily worship.

George Faxon (Boston University), Organ Technic and Repertoire.

Caleb Cushing (Lynchburg College), Choir Direction and Conducting Technics.

Carlton R. Young (Director of Church Music, Abingdon Press), The Hymnal, Music in the Christian Education of Children, Repertoire for Small Choirs.

# Opportunities

Holmes Ambrose (Doctoral candidate, Boston University), Music in the Christian Education of Youth.

William A. Hoppe (Wesleyan College, Macon, Georgia), Repertoire for Larger Choirs.

Course in use of audio-visual materials by staff member, General Board of Education.

COST: Registration (not including gate fee): $7.00; Housing (Terrace Hotel if desired): room and board $5.50 per day; Music Packet: about $5.00.

### Northeastern

PLACE: Lycoming College, Williamsport, Pennsylvania

DATES: August 15-20

STAFF AND COURSES:

William K. Burns (Minister of Music and Education, Morrow Memorial Methodist, Maplewood, New Jersey), Training and Conducting of Choirs.

Philip Dietterich (Minister of Music, Trinity Methodist, Youngstown, Ohio), Music in the Christian Education of Youth.

Carlton R. Young (Director of Church Music, Abingdon Press), Music in the Christian Education of Children.

Julius L. Carroll (Pastor, Randall Memorial Methodist, Washington, D.C.), Organ Technics and Repertoire.

Philip S. Watters (Pastor, Washington Square Methodist, New York City), The Methodist Hymnal.

COST: Registration: $7.50; Room and Board: $21.50; Music Packet: $5.00.

For further information and registration, please contact the executive secretary in your own conference.

### Western Jurisdiction

(Inter-denominational)

PLACE: University of Puget Sound, Tacoma, Washington.

DATES: July 25-29

FACULTY:

Elaine Brown, Founder and Director of "Singing City," Philadelphia, Pennsylvania.

Bliss Wiant, Director of Music, Division of the Local Church, General Board of Education, Nashville, Tennessee.

Walter Eichinger, professor of Organ at the University of Washington and Organist-Choir-

*(Continued on page 40)*

# Think on These Things

by W. Earl Ledden

JUST about the most famous and oft-quoted line John Wesley every wrote is found in the account of his Aldersgate experience, "I felt my heart strangely warmed." It was this experience that led ultimately to the birth of The Methodist Church, and its implications are felt to this day to the end of the earth.

But there are three little words in that Aldersgate story that still tease and intrigue me. In describing what occasioned this historic experience, John Wesley wrote "one was reading. . . ." Who was reading? John Wesley does not say. I have often wondered who, have asked scholars about it. Nobody seems to know who this "one" was.

He was evidently not the preacher of the occasion. Probably a layman. . . . not speaking . . . . he just "was reading." But what a ministry he performed in the name of God that night!

I often think of that anonymous ministry at Aldersgate as I listen to a solo or an anthem in a service of worship. I may not know the name of the singer, but I, too, may have a heart-warming experience through a ministry that is anonymous.

For God can use the voice of a singer, as well as the words of a preacher, to reach a human heart with assurance of His love. After next Sunday morning's service someone who has been blessed by the ministry of an unnamed singer may write in a letter or a diary—or on his memory—that something wonderful happened to him when "one was singing. . . ."

Such an Unnamed Singer deserves to stand beside the Unknown Reader of Aldersgate in the apostolic succession of the people called Methodists.

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Bishop Ledden is bishop of the Syracuse Area.

# A Light Touch for A Tender Nerve

by Jane M. Marshall

I RAN into a fellow choir director in the dime store last week. He was laying in a supply of plastic spoons.

"Choir picnic?" I asked.

"Yep," he said. "My choir said they'd bring the food if I'd furnish the tools. Right in line with my job, they said." He frowned and looked into his sack of spoons. "Kinda figures, really."

"What figures?"

"That the choir director should come up with a synthetic product. Sometimes I think this is the kind of material my congregation prefers."

"In the music line, you mean?" I had been through this valley, too.

"Right. Particularly in the choice of music they know something about. Hymns, mainly."

"Come, buy me a coke," I said, "and tell me about it."

"Funny, isn't it," he mused through his straw, "how carefully we construct and furnish our church buildings? Foam rubber cushions in the pews, fine drapes in the parlors, aluminum pans in the kitchen. Yet when it comes to music and the other arts—the means through which we offer our praise and prayer to the Almighty—we're content with dime store plastic; not the genuine article at all!"

"Explain," I said, intrigued by his analogy.

"Okay. Ever been to a Broadway musical?"

"Yes. Saw *The Music Man* and *South Pacific* both this year."

"Why did you go? Be honest."

"Well, to be entertained, surely," I said.

"Exactly. Describe the music."

"It was wonderful. Tuneful, rhythmic, exciting, dreamy—"

"—perfectly suited to its purpose: to entertain you and enhance the story, right?"

"Right," I murmured, my head beginning to throb with *Seventy-Six Trombones* and *Some Enchanted Evening*.

"And why do choirs have picnics? Why but to have fun and fellowship together—entertainment, too? And what are the songs we love to sing when we're together like this? Usually *Home on the Range* or *Daisy*, right?"

"Wouldn't be a picnic without them," I agreed.

"Okay. Now comes Sunday morning. Why, aside from professional reasons, do you go to church?"

"To worship God, naturally."

"And by worship you mean—?"

"Well, to confess my need and hear the Good News of God's forgiveness; then thank Him and rededicate myself to Him. That pretty well sums it up, I guess."

"Yes," he said. "And here's where the plastic comes in."

"Plastic music?"

"I'm afraid so. The hymns our folks prefer aren't the authentic music of worship at all. They're borrowed. Synthetic. They sound suspiciously like our music of entertainment and fun. As a matter of fact, the only so-called 'religious' thing about them is the sacred words to which they're set."

"Like which, for instance?"

"All right. Like *Onward, Christian Soldiers*. Just try singing it along with your *Seventy-Six Trombones* sometime. It fits perfectly. Or like *In the Garden*. It'll fit with *Daisy*. And *Softly and Tenderly* will fit with *Home on the Range*."

"Wow!" I whispered. "You're touching a tender nerve."

"I know, I know," he nodded sadly, munching his ice. "And I'm just as sure as Archibald Davidson that our folks love this kind of song, partly for nostalgic reasons and partly because it's catchy—neither of which really has much to do with the Christian faith. Yet what can one choir director do to convince his people that there are hymns—really fine ones—belonging exclusively to the church that are just as tuneful and thrilling to sing and not plastic at all?"

Like I say, I'd been through this valley before; what choir director hasn't? But the prob-

(*Continued on page 40*)

---

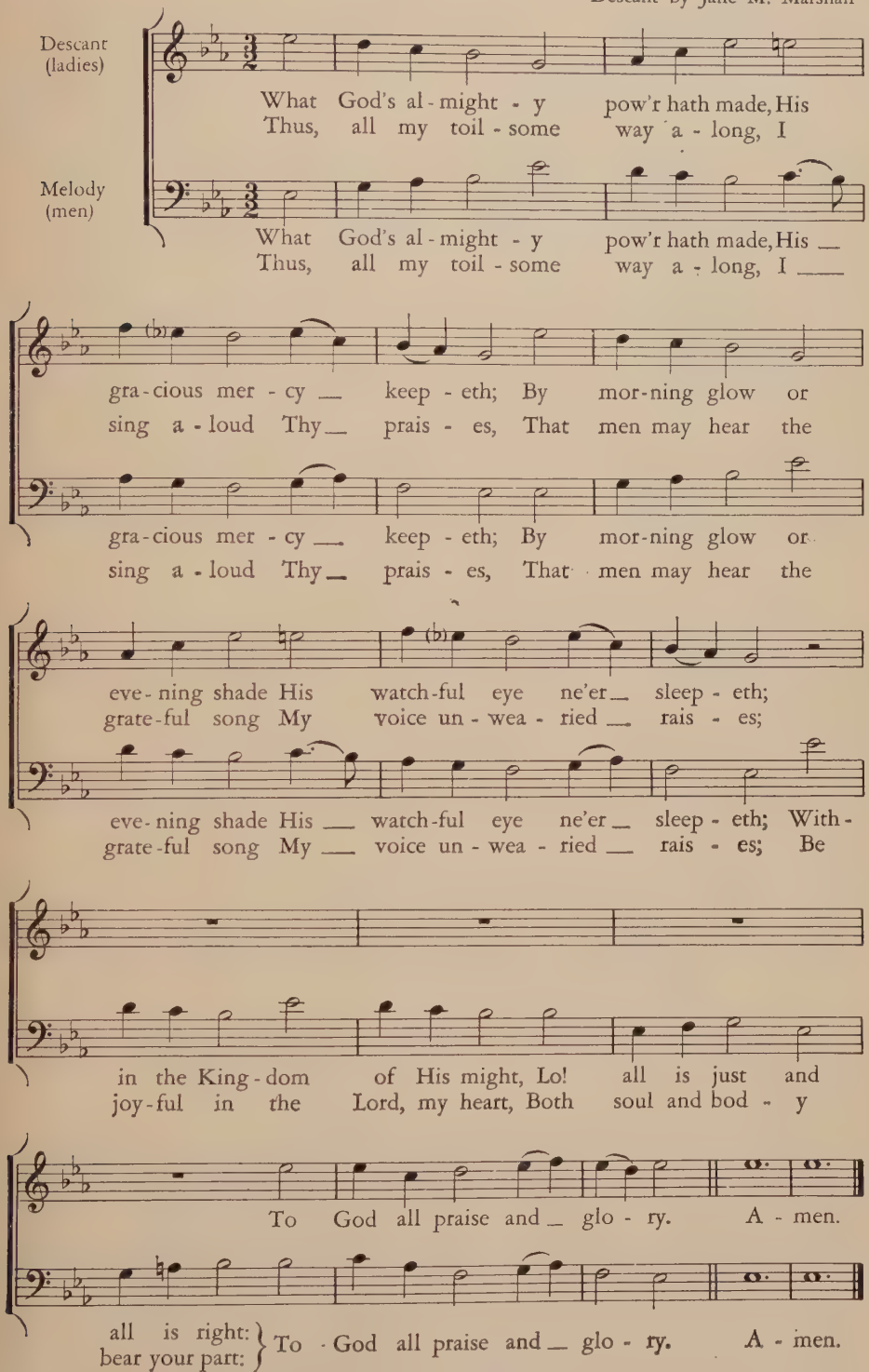
Mrs. Marshall is organist-director at Northaven Methodist Church, Dallas, Texas.

# Sing Praise to God

Johann J. Schütz
Tr. by Frances E. Cox

*Mit freuden zart*

Melody from the Bohemian Brethren's Gesangbuch (1566)
Descant by Jane M. Marshall


Descant (ladies)
Melody (men)
What God's al - might - y pow'r hath made, His
Thus, all my toil - some way a - long, I
What God's al - might - y pow'r hath made, His
Thus, all my toil - some way a - long, I
gra - cious mer - cy keep - eth; By mor - ning glow or
sing a - loud Thy prais - es, That men may hear the
gra - cious mer - cy keep - eth; By mor - ning glow or
sing a - loud Thy prais - es, That men may hear the
eve - ning shade His watch - ful eye ne'er sleep - eth;
grate - ful song My voice un - wea - ried rais - es;
eve - ning shade His watch - ful eye ne'er sleep - eth; With -
grate - ful song My voice un - wea - ried rais - es; Be
in the King - dom of His might, Lo! all is just and
joy - ful in the Lord, my heart, Both soul and bod - y
To God all praise and glo - ry. A - men.
all is right: bear your part: } To God all praise and glo - ry. A - men.

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## All Things New

(*Continued from page 7*)

Let me close with some incisive statements of Virgil Thomson, in commenting on "Styles in Sacred Music," in his essays and reviews published in 1945 under the title *The Musical Scene:*

"The music world of our century does not feel quite at home with religious subjects, any more than the directors of our religious establishments feel confident about contemporary composition. The making of a joyful noise unto the Lord and the praising of him upon a loud instrument is practiced in our time with more timidity than gusto. A lugubrious respectability overlays nearly all our religious music-making. And our best composers tend more and more to reserve their joyful noises, as well as their really terrifying ones, for secular circumstances. . . .

"Church music in our century, whether Catholic, Protestant or Jewish, has been conservative and, compared to the music of theater and concert, inexpressive. It lacks self-confidence, liberty, assertion. . . . The next step, the only possible step forward today in music destined for church usage, is the full employment of the modern techniques . . . wherever religion is a wide enough house to have room in it for men of spirit, there is likely to be a lot of joyful noise making, not only on psaltery and harp and timbrel but on quite loud instruments like the crashing cymbals with high notes and trills and rapid arpeggios for voices and jostling counterpoints and terrifying harmonies." [2]

Things are indeed being made new. It is God who is speaking to us in these "jostling counterpoints" and "terrifying harmonies." To God who makes all things new, even in music, will the church offer massive resistance? Or shall we, in faith as openness to God, proclaim to all that "the hour is coming, and now is, when the dead"—we are the dead—"will hear the voice of the Son of God, and those who hear will live?" Let us who now know by Handel's leaping line that God lifts us up forever, rise from the dead and march together through Immanuel's ground to fairer worlds on high.

[2] Thomson: *The Musical Scene.* Reprinted by permission of Alfred A. Knopf, Inc., publisher.

## on the folio

BLESSED IS THE MAN by Jane M. Marshall is one of the few settings of this Psalm text. The opening section uses a sturdy melody sung by male voices against a repeated intoning of the phrase "Blessed is the man" by women's voices. This section reaches a climax in the parallel major key with the words, "But his delight is in the law of the Lord." The remainder of the piece should be sung in contemplative, reflective style.

O TRINITY OF BLESSED LIGHT by Heinrich Schuetz is from the collection *Chorale Classics* edited by Walter Ehret. This chorale, typical of Schuetz, alternates between the tonalities of *g* minor and *G* major. Tenors and altos should have extra drill to assure absolute accuracy of pitch at these cadences. Particularly appropriate for the Trinity season.

HOLY IS GOD THE LORD is a unison setting of a seldom-heard text. The melody is easy and the descant may be played by violin, flute, or recorder if the tessitura is too high for inexperienced voices. The lack of bar lines should not cause alarm, as there is a definite metrical pulse written into each phrase. This anthem might be sung effectively by a junior or youth choir.

O LOVE OF WHOM IS TRUTH AND LIGHT by Temple Bevan is based on a familiar melody from 1539. This anthem is a good "first project" for the choir whose experience in singing contrapuntal music has been limited. Observe dynamic markings strictly to assure prominence of the melody at all times.

# music ministry

| | | |
|---|---|---|
| BLESSED IS THE MAN | Jane M. Marshall | SATB |
| O TRINITY OF BLESSED LIGHT | Schuetz-Ehret | SATB |
| HOLY IS GOD THE LORD | Luther-Bunjes | S A T B |
| O LOVE OF WHOM IS TRUTH AND LIGHT | Temple Bevan | SATB |

collegiate folio

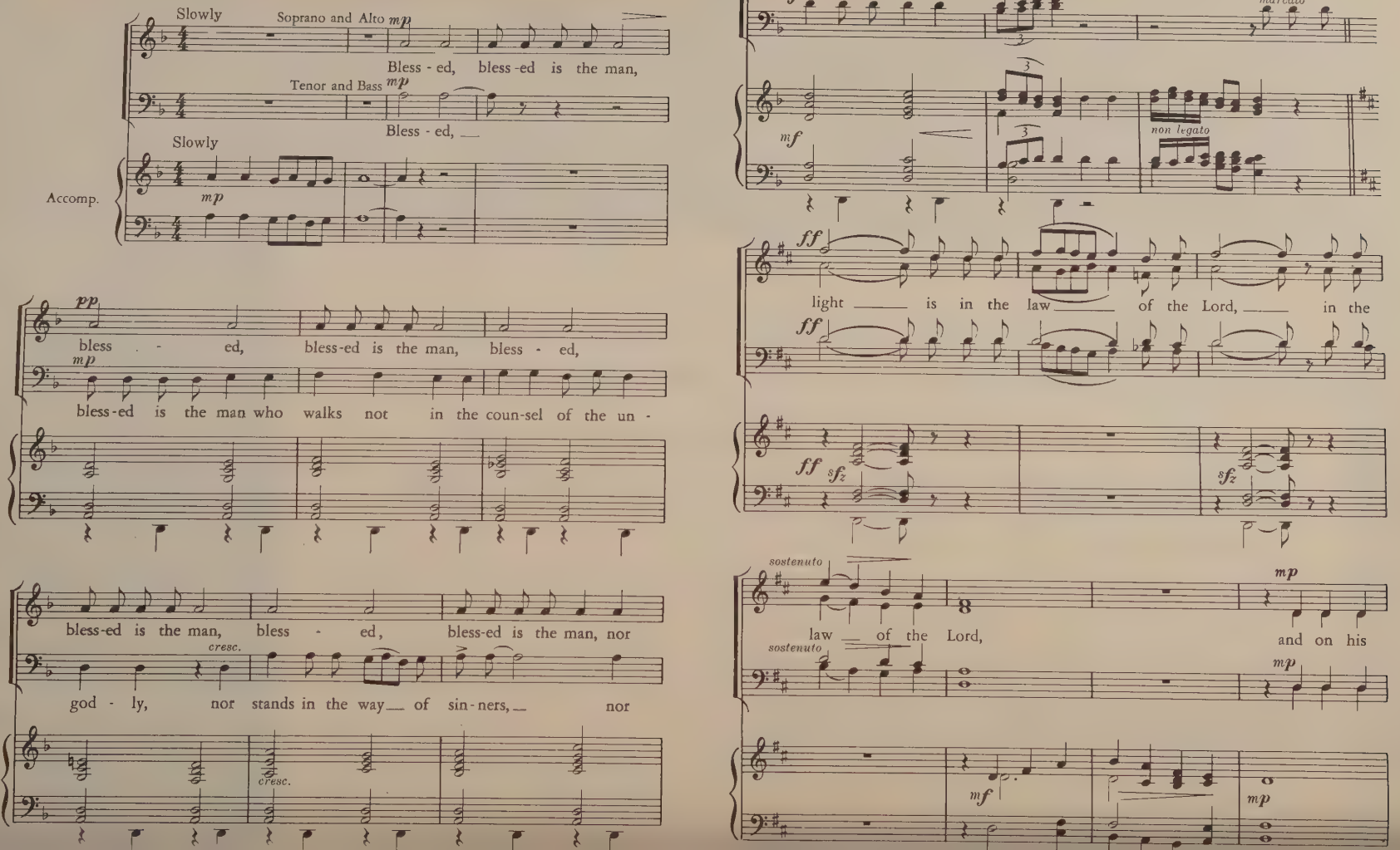
JUNE 1960

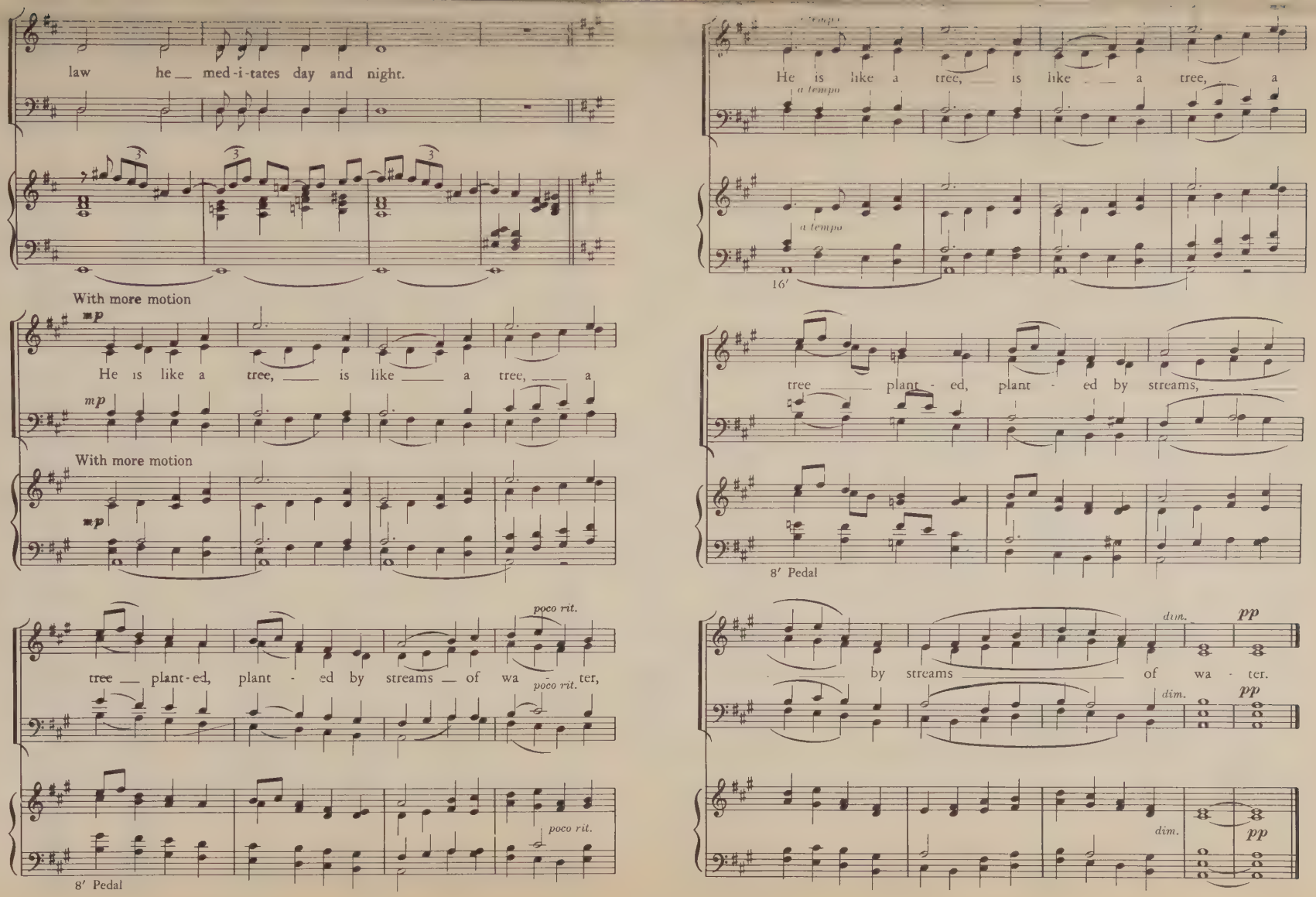
# Blessed Is the Man

S. A. T. B.

Text from Psalm I

JANE M. MARSHALL



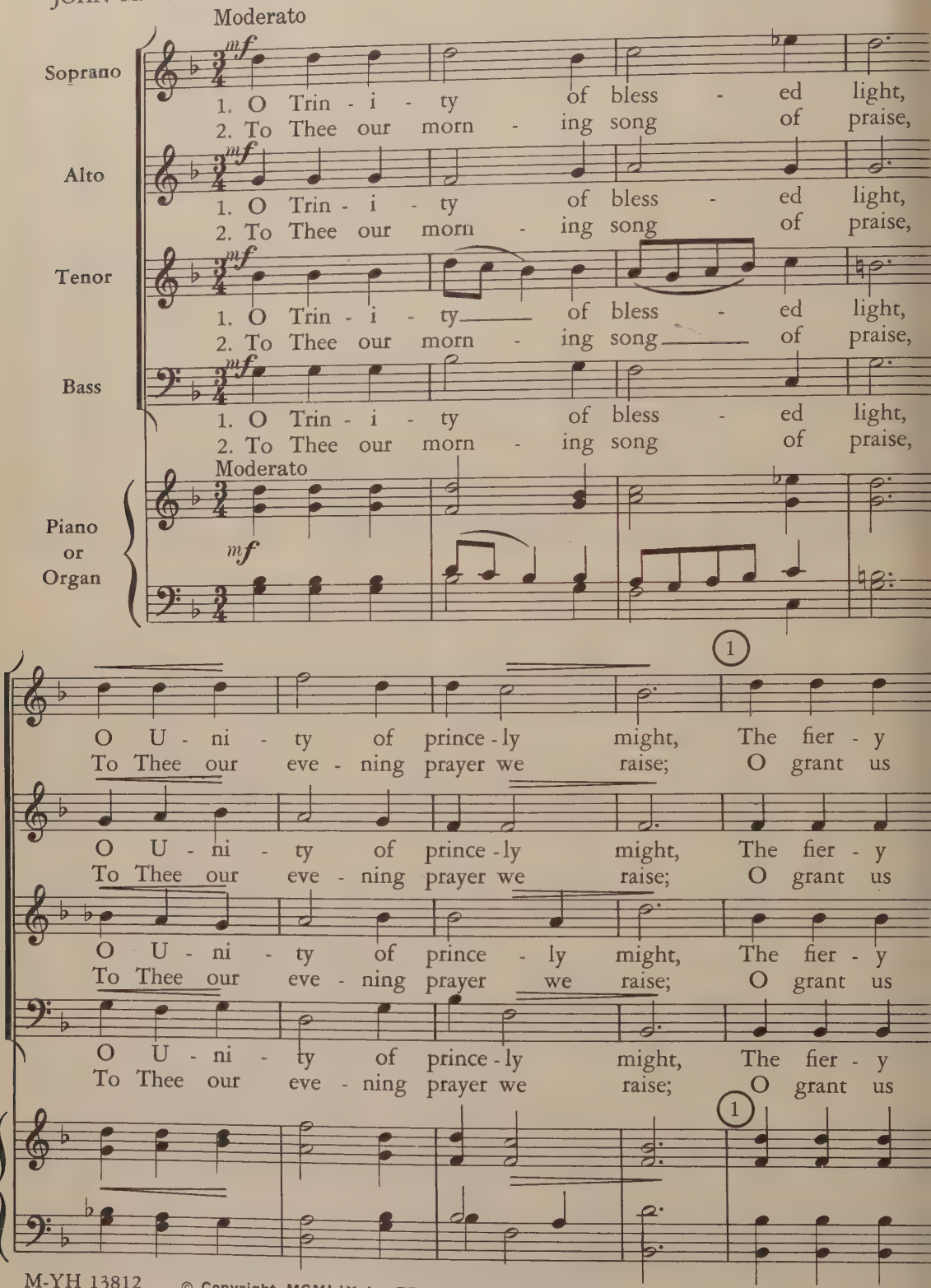

law he__ med-i-tates day and night.
With more motion
He is like a tree, ___ is like ___ a tree, ___ a
With more motion
tree ___ plant-ed, plant - ed by streams __ of wa - ter,
poco rit.
8′ Pedal
He is like a tree, ___ is like ___ a tree, ___ a
a tempo
16′
tree ___ plant - ed, plant - ed by streams,
8′ Pedal
by streams ___ of wa - ter.
dim.
pp

# O Trinity of Blessed Light

## Chorale (SATB) for TRINITY or GENERAL USE

HEINRICH SCHUETZ
Edited and arr. by Walter Ehret

English text
JOHN M. NEALE


Moderato
Soprano
Alto
Tenor
Bass
Piano or Organ
mf
1. O Trin - i - ty of bless - ed light,
2. To Thee our morn - ing song of praise,
O U - ni - ty of prince - ly might, The fier - y
To Thee our eve - ning prayer we raise; O grant us
1

M-YH 13812

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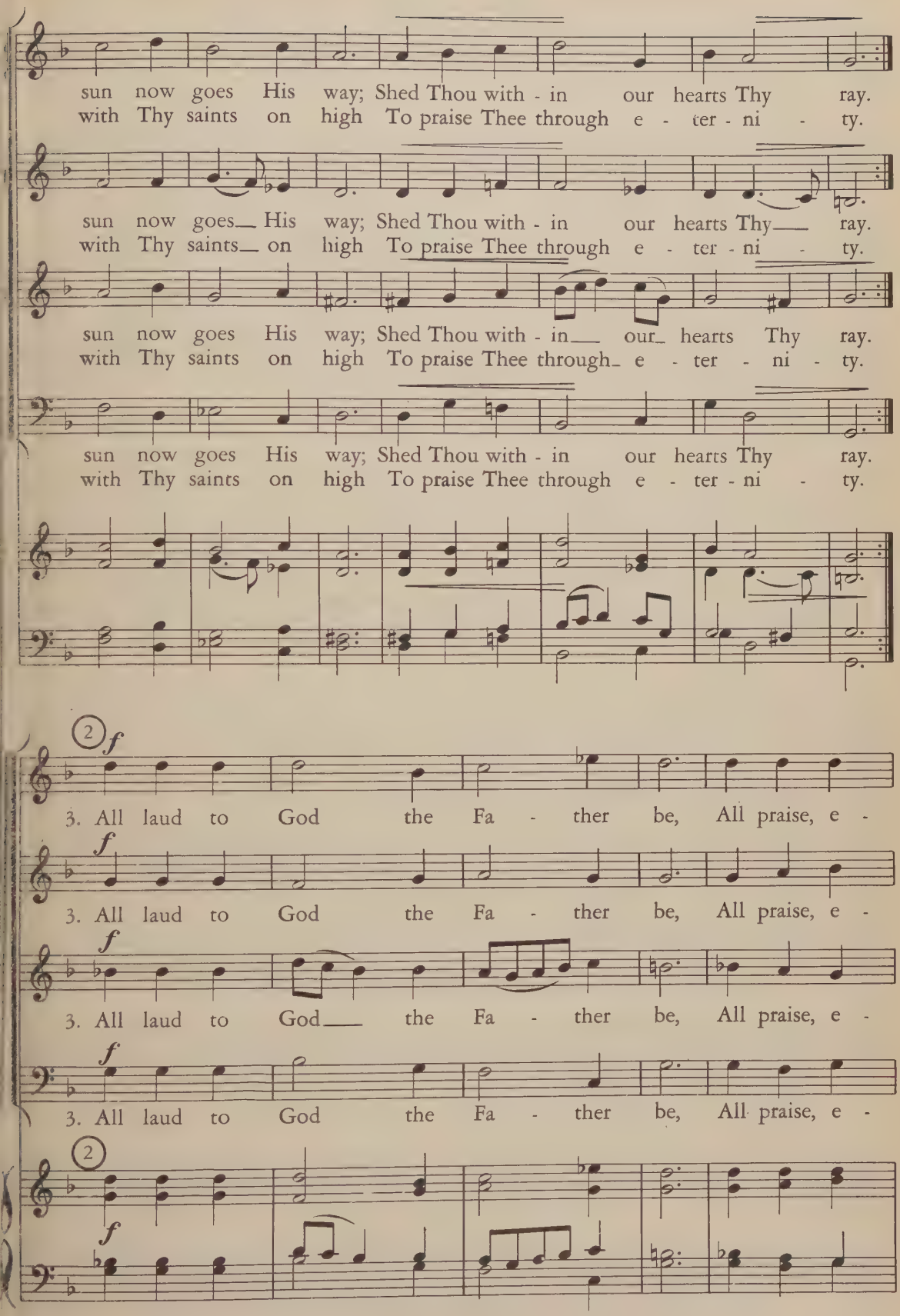
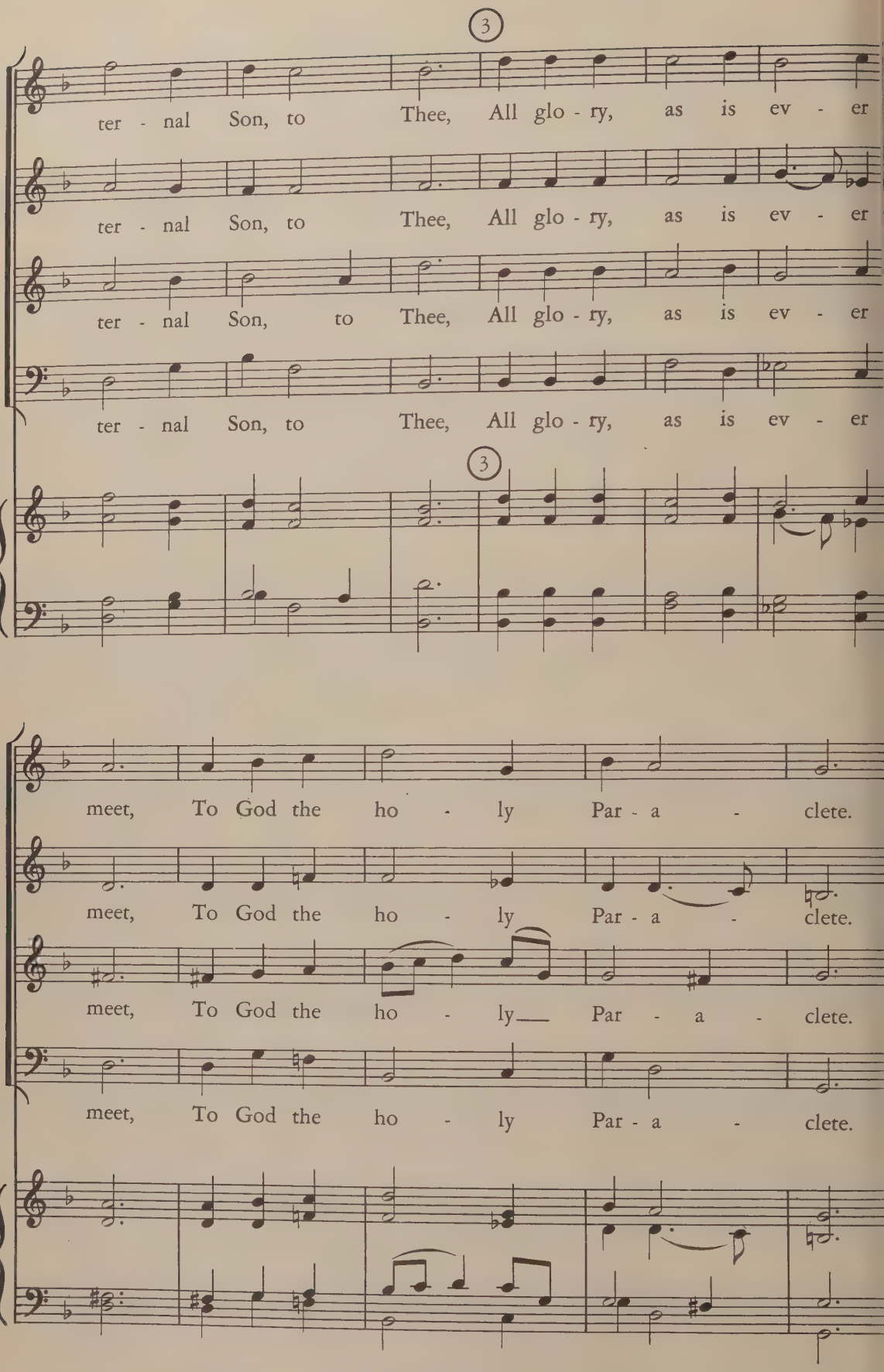
Price 20 cents


sun now goes His way; Shed Thou with - in our hearts Thy ray.
with Thy saints on high To praise Thee through e - ter - ni - ty.
sun now goes His way; Shed Thou with - in our hearts Thy ray.
with Thy saints on high To praise Thee through e - ter - ni - ty.
sun now goes His way; Shed Thou with - in our hearts Thy ray.
with Thy saints on high To praise Thee through e - ter - ni - ty.
2
f
3. All laud to God the Fa - ther be, All praise, e -
3. All laud to God the Fa - ther be, All praise, e -
3. All laud to God the Fa - ther be, All praise, e -
3. All laud to God the Fa - ther be, All praise, e -
2

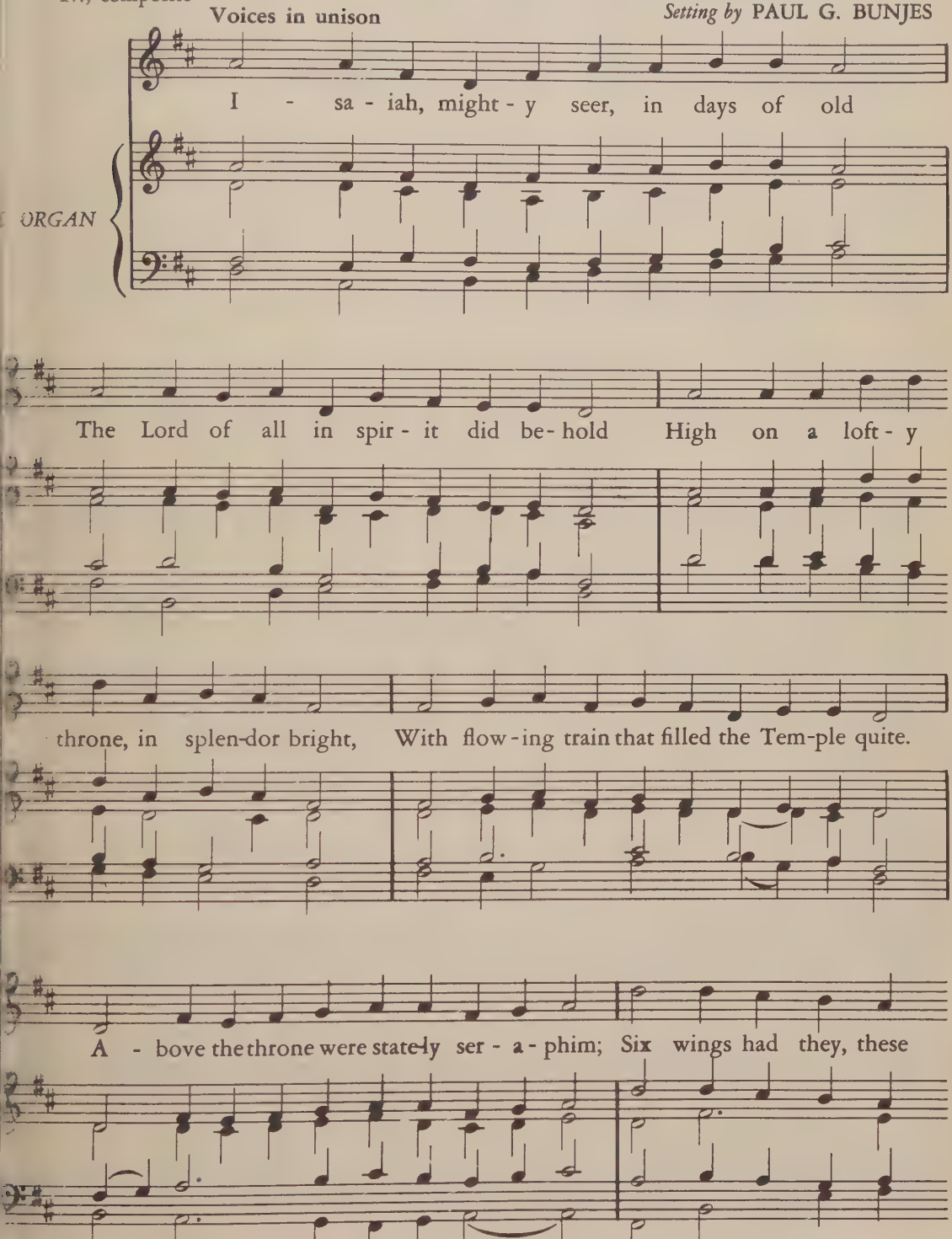

3
ter - nal Son, to Thee, All glo - ry, as is ev - er
ter - nal Son, to Thee, All glo - ry, as is ev - er
ter - nal Son, to Thee, All glo - ry, as is ev - er
ter - nal Son, to Thee, All glo - ry, as is ev - er
3
meet, To God the ho - ly Par - a - clete.
meet, To God the ho - ly Par - a - clete.
meet, To God the ho - ly Par - a - clete.
meet, To God the ho - ly Par - a - clete.

# Holy Is God the Lord

## (The Sanctus)

MARTIN LUTHER, 1526
*Tr.*, composite

Jesaia, dem Propheten
MARTIN LUTHER, 1526
*Setting by* PAUL G. BUNJES


Voices in unison
I - sa - iah, might - y seer, in days of old
ORGAN
The Lord of all in spir - it did be - hold High on a loft - y
throne, in splen-dor bright, With flow - ing train that filled the Tem-ple quite.
A - bove the throne were state-ly ser - a - phim; Six wings had they, these

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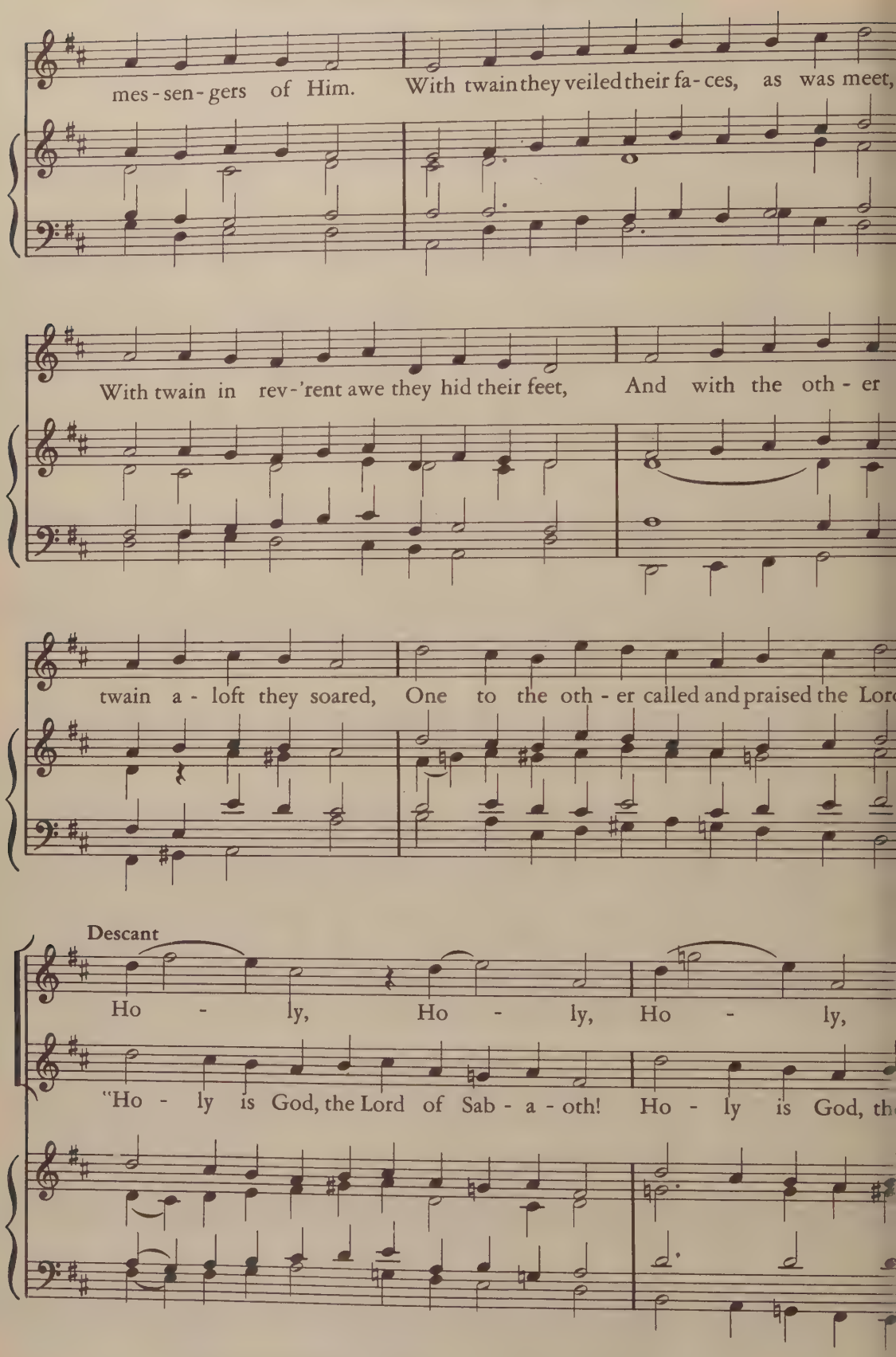
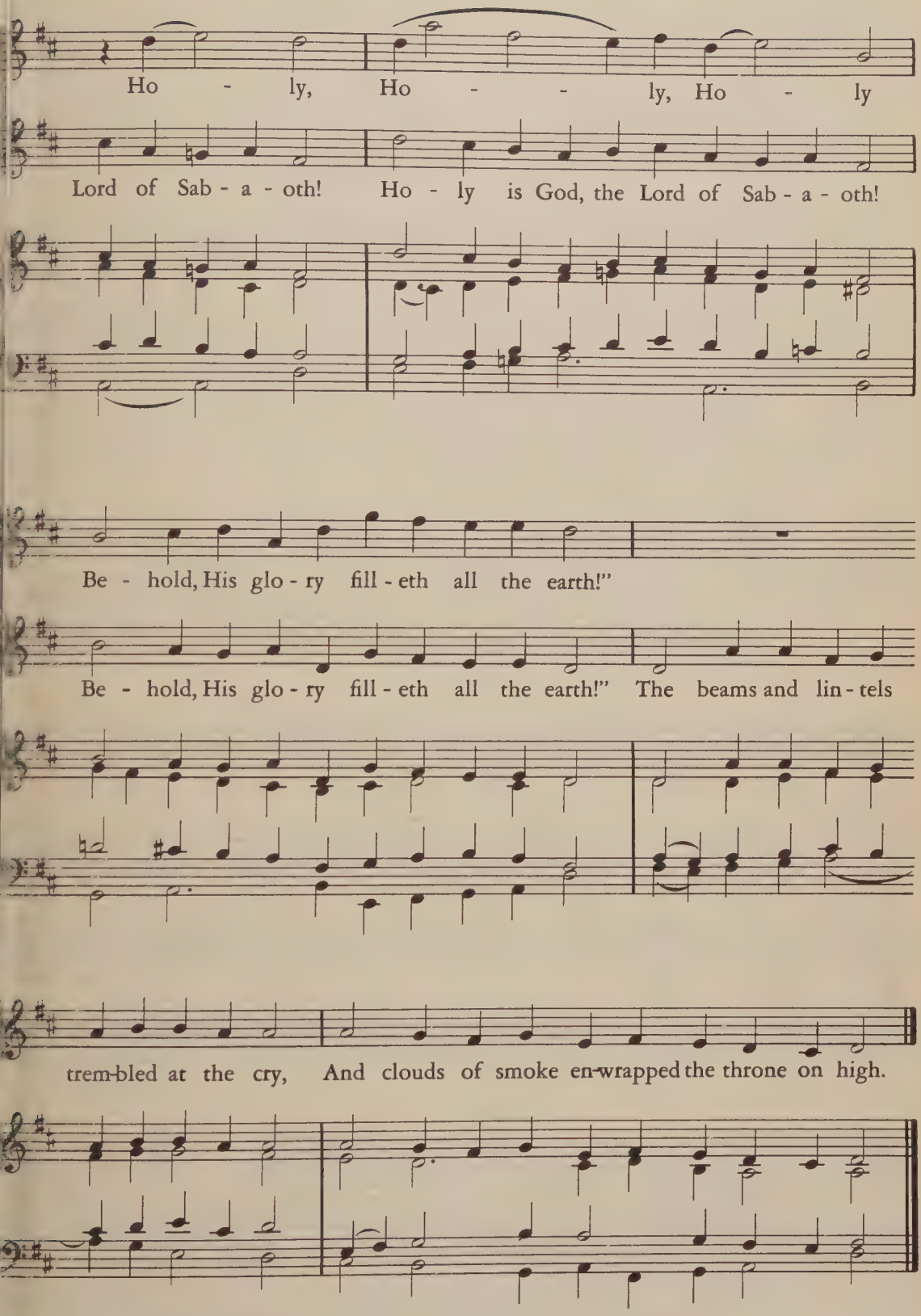
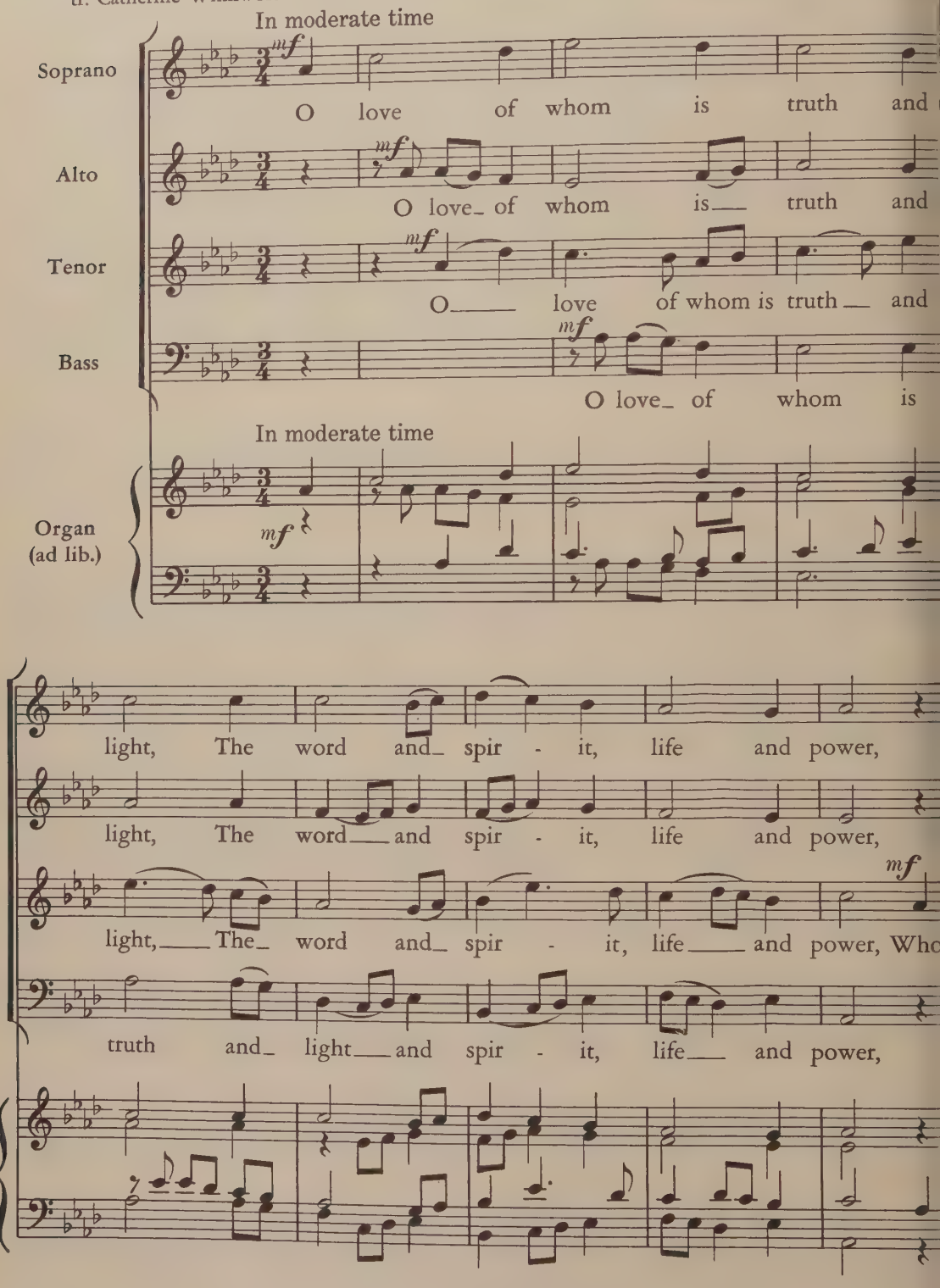

mes - sen - gers of Him. With twain they veiled their fa - ces, as was meet,
With twain in rev - 'rent awe they hid their feet, And with the oth - er
twain a - loft they soared, One to the oth - er called and praised the Lor
Descant
Ho - ly, Ho - ly, Ho - ly,
"Ho - ly is God, the Lord of Sab - a - oth! Ho - ly is God, th


Ho - ly, Ho - - ly, Ho - ly
Lord of Sab - a - oth! Ho - ly is God, the Lord of Sab - a - oth!
Be - hold, His glo - ry fill - eth all the earth!"
Be - hold, His glo - ry fill - eth all the earth!" The beams and lin - tels
trem-bled at the cry, And clouds of smoke en-wrapped the throne on high.

# O love of whom is truth and light

JOHANN SCHEFFLER
tr. Catherine Winkworth

TEMPLE BEVAN
Based on a melody of 15


In moderate time
Soprano
Alto
Tenor
Bass
Organ (ad lib.)
mf
O love of whom is truth and
O love of whom is truth and
O love of whom is truth and
O love of whom is
In moderate time
light, The word and spir - it, life and power,
light, The word and spir - it, life and power,
light, The word and spir - it, life and power, Who
truth and light and spir - it, life and power,

M-ZT

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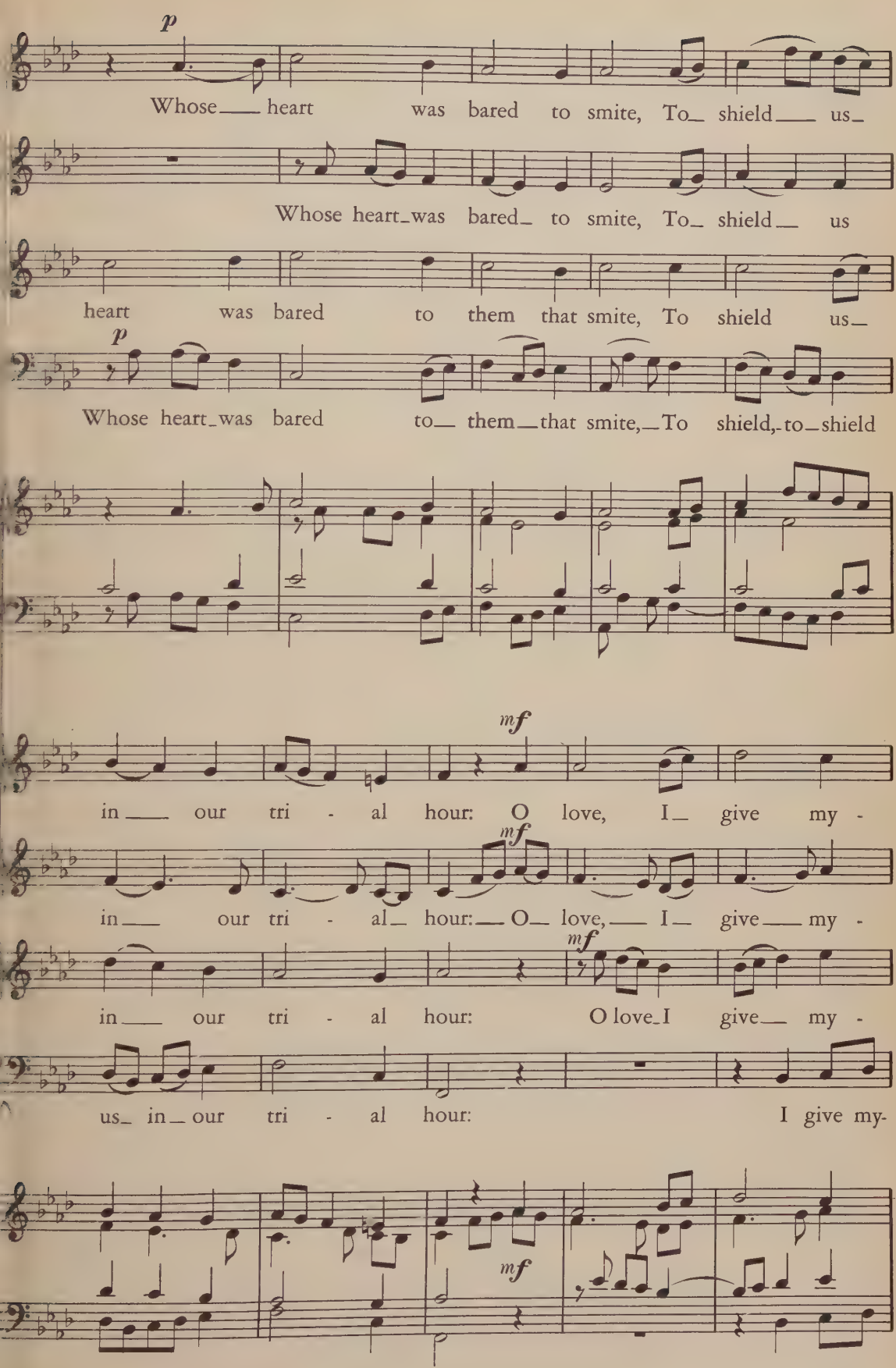
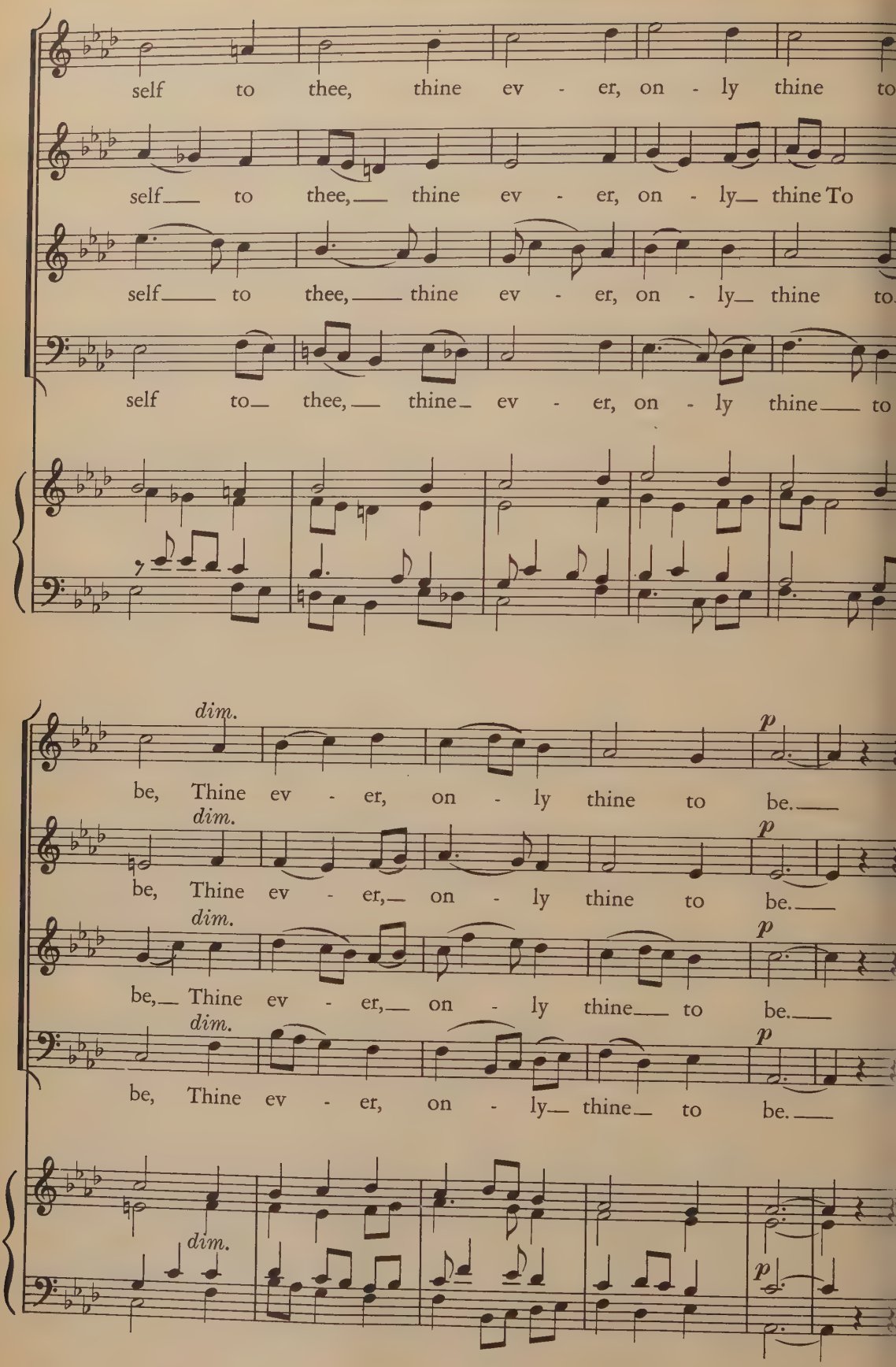
Reprinted by permission
Bound with "O Thou who at Thy Eucharist dids't pray."
Price 30 cents


p
Whose heart was bared to smite, To shield us
Whose heart was bared to smite, To shield us
heart was bared to them that smite, To shield us
p
Whose heart was bared to them that smite, To shield, to shield
mf
in our tri - al hour: O love, I give my -
mf
in our tri - al hour: O love, I give my -
mf
in our tri - al hour: O love I give my -
us in our tri - al hour: I give my-
mf


self to thee, thine ev - er, on - ly thine to
self to thee, thine ev - er, on - ly thine To
self to thee, thine ev - er, on - ly thine to
self to thee, thine ev - er, on - ly thine to
dim.
p
be, Thine ev - er, on - ly thine to be.
dim.
p
be, Thine ev - er, on - ly thine to be.
dim.
p
be, Thine ev - er, on - ly thine to be.
dim.
p
be, Thine ev - er, on - ly thine to be.
dim.
p

# God of Our Fathers

## A *Hymn Dramalogue*

By Ruth Bampton

NARRATOR:

On July 4, 1876, people all over the United States celebrated the one hundredth anniversary of the Declaration of Independence.

In the town of Brandon, Vermont the planners of the celebration decided to have a "centennial" hymn. The words of Rev. Daniel C. Roberts, an Episcopal rector, were chosen to be sung to a well-known melody called *Russian Hymn*. But after the celebration the tune gradually fell into disfavor and another tune composed by Mr. George W. Warren, the organist at St. Thomas Church in New York City, was substituted.

Eleven years later in early September, 1887, another important celebration was being planned—that of the one hundredth anniversary of the adoption of the United States Constitution.

Let us look in upon a music committee meeting held in Philadelphia a few weeks before the opening of festivities on September 15, 1887. Mr. Lex, the music chairman, has called a meeting including Professor Gilchrist and Mr. Marvin Crawford.

CRAWFORD (*shaking hands*): Good evening, sir.

LEX: Thank you for being so prompt.

(*Enter Professor Gilchrist*)

GILCHRIST: Good evening, folks. Have you read the *Evening Bulletin*?

LEX: No. What's the news?

GILCHRIST: Well, they're going to have a three-day celebration here.

LEX: I heard some rumors . . . but tell us the details.

GILCHRIST: On the first day they'll have a big parade; it will be called Civic and Industrial Day with floats of the stores and manufacturers. They will feature some real live Indians from the West with full headdress. The second day will be given over to the military with parades of all our armed forces . . . and the last day you know about—our big program.

CRAWFORD: And we must make that day the most memorable of all.

LEX: Yes, indeed. And how is that new patriotic song coming along, Mr. Crawford?

CRAWFORD: I have been visiting all the schools, and they are working hard. We should have a chorus of around two thousand children on the stage.

LEX: That is fine. . . . We must have plenty of stirring music . . . music before the Archbishop's prayer and something before Justice Miller's address. Of course, Mr. Sousa will lead the Marine Band in one of his magnificent marches to close the program.

GILCHRIST: This should be very impressive and a program no one will ever forget. I think our number will sound best just before the Archbishop's prayer.

CRAWFORD: I believe the new patriotic song should come before Justice Miller's address. By the way, gentlemen, Professor

Miss Bampton is director of music at Polytechnic School, Pasadena, California.

Murdoch is rehearsing with a large group tonight over at the Juniper Street schoolhouse. Won't you come with me, and then you can see for yourself the best place for this on the program?

(*God of Our Fathers:* sing three verses with descant.)

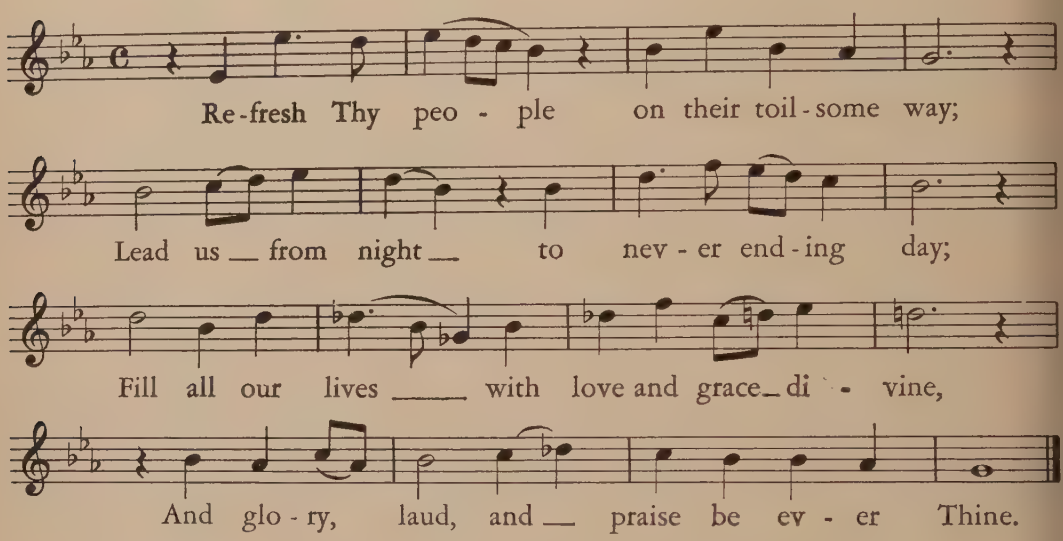
NARRATOR:

The three-day celebration turned out to be a thrilling event with governors and representatives attending, including those of the thirteen original states. A colorful, gay reception was held in Independence Hall. So the new patriotic song, *God of Our Fathers,* had an impressive beginning, and ever since it has been an inspiring hymn for many occasions, patriotic or religious.

## God of Our Fathers

(Descant to *National Hymn)*

Daniel C. Roberts — Ruth Bampton


Re-fresh Thy peo - ple on their toil-some way;
Lead us from night to nev - er end-ing day;
Fill all our lives with love and grace di - vine,
And glo - ry, laud, and praise be ev - er Thine.

## Day and Night They Never Cease to Sing

"I think we have time for just one hymn," said the leader at the camp meeting. One couldn't help wondering what the pressing hurry might be. Nobody was catching a train. We had all day to do nothing very much except follow the planned program.

The heavenly choir always has time for "a new song before the throne." Nobody in heaven says: "I think we have time. . ." And by the same token there are never any interruptions. One can be calmly confident that the telephone won't ring in the middle of the *Gloria in Excelsis.* We can hear things out, see things through.

This is not because time doesn't exist in heaven, but only eternity; there will have to be time if there is music, for you can't have music without time.

It is a question of priorities. The song comes first. The angels don't have to hurry home at noon because there's a roast in the oven. They can stay to hear the echo of the final chord.

The song comes first because the heavenly vision is so compelling. "Day and night they never cease to sing,"—those mysterious "living creatures" full of eyes to see.

*—by Edith Lovejoy Pierce*

For Choir Directors—

# Choirs and Reverence

by John Finley Williamson

The most important function for the church and for the individual Christian is the public worship of God. How many services are spoiled for the worshiper by lack of reverence of one or more individuals in the choir?

The daughter of a friend of ours went away to school. About the fourth week her parents received this letter:

"Mother and Daddy, do I have to go to church? During the sermon the tenor reads a newspaper, during the prayer the singers do not bow their heads, the carpets in the church clash in color with the rest of the church, they have a smoking table for a communion table—Mother and Daddy, do I have to go to church?"

Such requests bring us up sharply. Young people today study art in various forms. They develop good taste in the use of color and decoration in the home, and they develop a sense of symmetry and proportion. At the same time, they are seldom taught to practice reverence in God's house.

Two important things must be taught to every junior choir member. First, the art of reverence; and second, the art of accepting responsibilty in the house of God.

I shall never forget the day our youngest daughter (now the mother of six children) learned the fine art of reverence. She was singing for the first time in a junior choir, and as soon as the service began, she started squirming. She happened to glance back and saw her brother singing. His head was straight to the front. She immediately imitated him for two or three minutes, then started squirming again. But after the fourth time of looking at her brother, she decided to follow his example, faced the front and stayed that way the rest of the service. I knew then that she had learned the fine art of reverence and that, to a certain extent, she had set a pattern for her life.

I recommend to all choir masters that they have several high school girls sit with the junior choirs. These girls can help the children learn their responsibility for reverence in God's house by setting a perfect example. The pastor, too, can help by commending the children after a service in which they have succeeded in practicing reverence. A good procedure for all choirs is to have a prayer before entering the sanctuary and to maintain perfect behavior until they are out of the sanctuary after the service.

The best boys' choirs are composed of boys and young men. When a boy's voice changes and he can take the part of a tenor or bass in a boy's choir, his influence may be very great, for the younger boys will imitate his attitude and behavior. Four or eight such young men with the boys will contribute greatly to solving the problem of reverence. When a boy puts on a vestment, he may look like an angel, but he is just like his father before him, and sometimes he was not angelic.

Reverence in a high school choir is an entirely different problem. This choir may be the easiest with which to achieve the ideal. The pastor of the church should, if at all possible, be present at the final rehearsal before this choir sings and should explain fully why they are singing and what he expects of them in the service. They should sing frequently and should soon be made to feel that the church is dependent upon them.

Perhaps the adult choir is most guilty of irreverence in the church service. Chronic gigglers should not be allowed to sing in the adult choir, and each person in a choir should so discipline himself that he never tries to relieve itching of his face or head, and never fixes his hair or necktie in the choir loft. He must learn to remain physically passive when not singing, especially during the sermon. In a divided chancel, choristers should never turn to look at the congregation but may face the altar at special moments in worship.

The church musician is obligated to see that nothing distracts the worshiper from the acts of worship. If the choirs of the church are reverent, their influence will permeate the congregation, and worship will then become a great joy.

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Dr. Williamson is founder and president emeritus, Westminster Choir College, Princeton, New Jersey.

# The Senior-High Choir---
## Getting Started

by T. Ray Branton

When we speak of the senior-high choir, let us understand that it means just that—boys and girls who attend senior high school. When we begin adding voices from other age groups, we have taken the first step toward destroying our youth choir program. The junior highs, on the one hand, need and deserve a choir of their own. On the other hand, the senior highs will often resent bringing in younger boys and girls and may lose interest if this procedure is followed. Remember, only *one* year can make a tremendous difference at this age. Therefore, let the senior-high choir encompass only that age group and include only sophomores, juniors, and seniors in high school. Generally speaking, the only exception that might be satisfactory would be to include first year college students who are still adjusting to college life. These youth often need to cling to something of the old while they are getting acquainted with the new. They will soon feel that they have grown too mature for the senior-high group and will then be ready to enter the adult choir.

Everyone should be aware that there must be careful planning in getting started. There must be meetings with leaders and notices in bulletins, church papers and mail, in addition to numerous telephone calls and personal contacts. Then comes the day of registration, measuring for or fitting of robes, electing officers, appointing committees, et cetera. All of these are necessary preliminaries.

Measuring for or fitting of robes deserves more than just passing attention. Robes are important to senior highs—to all choirs, for that matter. They want and deserve robes that look good and that they can be proud of. The importance of choosing appropriate colors cannot be overstressed. When one of the liturgical colors is chosen, we can always feel confident that this choice will contribute to the worshipful atmosphere we are seeking to attain, as well as give the youth a greater awareness of the rich heritage of our church and an understanding of his place in the historical procession.[1] The colors of the church will, perhaps, play a part in determining the color of the robes. As a suggestion, you might want blue robes with gold accessories in keeping with the official colors of the MYF. Whatever the colors, try to have attractive robes, for this will make a big difference to the choir's morale.

Which of the registrants will be allowed to remain in the choir? Will there be try-outs, and the "non-musical" tactfully dismissed? This writer thinks that if a pesron desires to praise his God through song, he should have the privilege of becoming a choir member. A try-out may not be necessary; it puts the singer on the spot, and he may not be able to sing at all. A director will usually obtain a more accurate opinion by listening to individual voices as the whole choir sings. Some voices will be less musical than others, but there are very few monotones. Most of those whom you first type as monotones *can* learn to sing and *will* if given an opportunity. Those less musical persons (and even the "monotones") may be asked to do a lot of listening and to sing softly when they sing at all—but let them sing! It is more important that something spiritual happen to these individuals than to have a perfect choral sound. There may be many to disagree with this, but do not judge too quickly. First, listen to our seventy- to ninety-voice youth choir. No one has been turned away because he could not sing. There are some who have a great deal of difficulty, but the over-all effect is pleasing.

These senior highs want to sing! Let them! It is important that they be given these opportunities as quickly as they can be prepared. It will do wonders for their spirit. Let them sing something in unison or a good hymn, but let them sing!

The senior-high choir offers training in the leadership of worship and opportunities for the spiritual growth of individuals. It also provides useful service to the church. Such a valuable organization deserves our very best efforts. Let us dedicate ourselves to this rewarding task.

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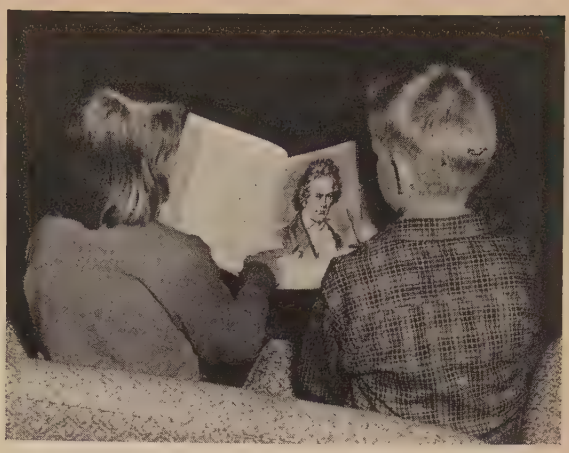
[1] Editor's Note: See "Reasons for Robes" (MUSIC MINISTRY, December, 1959) and "Graded Choirs" (MUSIC MINISTRY, May, 1960).



# Music for Juniors

by Muriel Alford

## God's World in Music

All things praise Thee, Lord Most High:
Heaven and earth, and sea and sky,
All were for Thy glory made,
That Thy greatness, thus displayed,
Should all worship bring to Thee;
All things praise Thee: Lord, may we." [1]

In the summer months juniors will have many oportunities to see and enjoy the beautiful world which God has created. Mountains, forests, lakes, rivers and ocean breakers speak to them of their Creator. In the words of the psalmist, "O Lord, how manifold are thy works! In wisdom hast thou made them all" (*Psalms* 104:24).

Through music—as it is found in nature and as it expresses the wonders of creation—juniors experience a new awareness of God as the center of the universe. God's presence in their lives becomes more real and lasting. Parents and leaders of juniors can help make summer experiences creative and meaningful.

## Explore the Hymnal

GENERAL PURPOSE: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

*God of the Earth, the Sky, the Sea*

*Singing Worship,* No. 72; *Closely Graded Course VI—4.*

In this hymn Samuel Longfellow, noted American poet of the nineteenth century, presents God as the Creator of the universe and as the Maker of an orderly plan for "the earth, the sky, the sea." The hymn will help juniors understand God's law and order in His dependable world. The hymn tune, "Alsace," is an adaptation of the theme from the Larghetto movement of Beethoven's second symphony.

*Joyful, Joyful, We Adore Thee*

*The Methodist Hymnal,* No. 12; *Closely Graded Course VI—4.*

Henry van Dyke, Presbyterian minister, was visiting Williams College in the Berkshire Hills of Massachusetts in 1907 when he wrote the text of this hymn. The beauties of the mountain scenery provided his inspiration. As he completed the hymn, van Dyke said: "It must be sung to the music of Beethoven's *Hymn to Joy.*" The music of which he spoke is found in the fourth movement—the choral finale—of the great German composer's ninth symphony. Beethoven did not write hymn tunes as such, but some of his compositions have been adapted for use with hymns. The combination of the fine text by Henry van Dyke and the joyful music by Beethoven provides a hymn which becomes a favorite of juniors as they sing it with vigor and enthusiasm.

[1] George W. Conder in *Hymns for Junior Worship* (WP), No. 16.

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### The Story of Beethoven

Juniors have a natural curiosity and interest in the life stories of real people. During the summer months they may wish to discover interesting biographical facts about some of the great composers. This will increase their appreciation for the contributions these men have made to classical music literature and to our hymnals.

The story of Beethoven's life and his great love of nature furnishes an appropriate study for the beginning of summer. From early boyhood Beethoven found inspiration in the out-of-doors. He spent many hours wandering in the woods or sitting in the fork of a tree. Always he carried his notebook in which he made the first sketches for many of his compositions. He wrote: "No man on earth loves the country more than I do. Woods, trees, and rocks give the response man requires. Every tree seems to say 'Holy, Holy.'" The music of nature—the rustling of leaves, the sighing of wind, the humming of insects—so pleased Beethoven that a friend reported he "never met anyone who so delighted in nature, or so thoroughly enjoyed flowers or clouds or any other natural object."

Beethoven's sincere and deep religious feeling is revealed through his music. In spite of a constant struggle against poverty, illness and increasing deafness, he wrote symphonies, string quartets, concertos and choral works which are immortal. He expressed his ideals by saying: "Music is the only spiritual entrance to a higher world of knowledge."

### Resource Materials

Grove: *Dictionary of Music and Musicians* (MC) has a fine article on Beethoven.

*The World Book Encyclopedia* (Field Enterprises, Chicago), especially written for use by children.

Hughes: *Music Lovers' Encyclopedia* (DD), biographical material on Beethoven written by H. E. Krehbiel.

Perry Pictures, Incorporated, Malden, Massachusetts has eight different pictures of Beethoven; size 8x5½ inches, three cents each.

### Listening Time

Many recordings of Beethoven's compositions are available and new ones are being issued constantly. The following are recommended for use with the hymns, "God of the Earth, the Sea, the Sky" and "Joyful, Joyful, We Adore Thee."

*Symphony No. 1,* second movement: RCA Victor LM 1723, $4.98.

*Symphony No. 9,* fourth movement: RCA Victor LM 6009, $4.98.

Ask the juniors to listen for the original theme melodies which have been adapted for the two hymn tunes. In listening with juniors, use only that portion of the symphony which illustrates the hymn tunes. This may stimulate a desire to listen to the entire symphony at a later time.

### Write a Litany

Through creative experiences, a junior gains a greater sense of worth as a person and grows as an individual. He feels closer to his Creator, who has also given each person a measure of creative power.

As they look upon the glorious evidences of God's summertime beauty in the grandeur of the mountains and the seashore, your juniors will want to give expression to their feelings of awe and wonder. This may take the form of a "Litany for Summertime." After an out-of-doors experience, ask each junior to contribute a sentence describing some aspect of nature for which he is thankful. Then the total group may suggest a response, such as "For this we thank Thee, Our Father." Some of the children may be encouraged to hum or sing a tune for the response. Perhaps you will need a small committee to complete the writing of your litany.

The litany may then be learned by all and shared in various ways—at a family night, at an outdoor worship experience, in church school departments, or at family devotions in the home or on a vacation trip.

The curriculum materials contain several examples of litanies. One is found in *Closely Graded Course VI—4* (pupil's book, page 55).

### Recent Anthems

New anthems appropriate to the theme of nature are:

Warner: "The Sun Shines in Splendor" (MZB $0.22). Based on an old English melody, this anthem is adaptable to a variety of voice combinations. The first stanza is in unison; the second has an optional alto part; the third has an optional alto part and descant.

Rockefeller: "To God Sing Praise" from *Anthems for the Junior Choir,* Book 4 (MYF $1.10). This two-part anthem is adapted from a melody by Mendelssohn. It is short and easy.

Beethoven-Dressler: "Sing Praise to God" (April Music Folio). Juniors might enjoy listening to this anthem of praise.

# Music for Primaries

by Carrie Lou and Edwin Goddard

The fellowship of Christian people known as the Church is one of the most powerful agencies for good in the world today. Lives of individuals, groups, communities, and sometimes nations are influenced by the ongoing study, fellowship, worship and service of those who make the church.

Music is an integral part of the church's life. Music contributes to fellowship, enriches study, inspires service and provides means for the worship of God. One of the important teaching functions of the more mature members of the congregation is to develop an ability to participate in and appreciate the musical experiences of the church.

The activities suggested for primaries this month are planned to broaden and enrich the children's appreciation of the meaning of the church and to contribute to their musical experience. Our vacation church school texts are in the area of the church. These activities should not only enrich the children's choir and church school experiences but vacation church school as well.

## Singing

Much of the singing at church is in relation to various important activities and experiences, such as praising God, praying, giving thanks or making an offering. The songs suggested will be more meaningful if introduced and learned in appropriate settings. Stories, picture studies and the recall of the children's own experiences in the congregation will help to create the proper settings.

Some songs related to the church are biblical passages set to music. These follow the emphases of last month and might be introduced and learned first. Four songs of this type are: "Come With Singing," No. 39 in *Sing, Children, Sing* by Edith Lovell Thomas; "O Praise Ye The Lord," "I Was Glad When They Said To Me," and "I Will Sing To The Lord" from *Everyone Needs a Church* by Lois Eddy McDonnell (the vacation church school text for this year). Although the song, "Come With Hearts Rejoicing," found in the same book is not actually biblical material, it too may be introduced. This is a good illustration of a song composed in the thought and pattern of biblical material.

The song, "The Church," No. 37 in *Sing, Children, Sing,* describes the sanctuary of the church. Through conversation primaries may be helped to associate the descriptive phrases of these words with the actual setting of their own church. The tune is a hymn tune to which other words are sometimes sung. This is a good opportunity for the children to learn that the same tune is often used for several hymns.

"We Thank Thee For Our Church" and "Our Church Helps Us To Worship God," pages 125 and 126 in *Everyone Needs a Church,* describe experiences which help people worship God and express thanksgiving for these experiences. Again, we should relate these songs to the children's own church experiences.

## Listening

The emphasis of this month offers a wonderful opportunity for introducing the children to some of the simpler functions of music in worship. They may be taken as a group into the sanctuary and introduced to the instrument —organ or piano—which is used in worship services. They will be interested in details of the mechanical workings of each instrument: for the piano—the use made of the pedals, how it is tuned, how the sound is produced; for the organ—the use of the feet when playing, the manuals, the stops and some of the sounds they help produce.

The leader may discuss some worship experiences of a congregation and the kind of music suited to each experience. Appropriate selections may be played on the sanctuary instrument. This prepares an opportunity to acquaint children with some of the great hymns

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without introducing words that are too difficult for their comprehension. The following from *The Methodist Hymnal* are suggested:

For Praise and Adoration

All People That On Earth Do Dwell (13)
When Morning Gilds the Skies (31)
Praise to the Lord (60)
All Creatures of Our God and King (65)
A Mighty Fortress Is Our God (67)

For Times of Joy

Joyful, Joyful, We Adore Thee (12)
Joy to the World (89)
Christ the Lord Is Risen Today (154)
O For a Thousand Tongues to Sing (162)

To Help People Pray

Spirit of God (179)
Dear Lord and Father of Mankind (342)
Father, I Stretch My Hands to Thee (202)

The experience of hearing various types of worship music played on the instrument in the sanctuary may be repeated two or three times during the month. As the children become more familiar with the various moods the music helps to create, they may play a game of identifying each mood after hearing the appropriate music played.

The children will enjoy hearing some of the songs they have been learning played on the instrument which is used for the congregation, especially if it is an organ. They may pretend to be the choir and sing their songs from the choir loft.

## Playing

If the church building has a bell or chimes, the children may enjoy hearing them played or a story about bells. Often a church bell has an interesting history of earlier uses as well as its present use. The children will be interested in discovering something of how bells are cast.[1]

Triangles of the rhythm band variety may be used for imitating the ringing of church bells. The music of "Bells are Ringing" in *Everyone Needs a Church* may be used for this purpose. The triangles may be sounded at first only on the words "kling, klang, kling." Later, the children may choose to play them on other beats of the song. The music for the song "What the Church Bells Say," No. 34 in *Sing, Children, Sing,* may be used as accompaniment for the triangles.

An album of records for primary children called *Gladly Sing*[2] has a recording of the actual ringing of church bells. The children may enjoy this recording, play their triangles along with the bells, and sing the song with the music of the record.

## Rhythms

Rhythm sticks and sand blocks may be used to imitate builders and repairmen. This will be an opportunity for the children to work out rhythmic patterns. Sticks can represent hammering; sand blocks, the sanding or plastering. Music with a strong rhythmic pulse should be used, and the children may alternate their instruments.

Activities of builders, repairmen, and other workers offer a variety of rhythmic experiences. Stories of bell ringers may be told and the children encouraged to imitate pulling and tugging at the rope which rang the bell. They may imagine various occasions when the bell was rung and just how it would ring for each one. They may sing their own accompaniment for this activity, imitating the sound of the bell they are pretending to ring. This can become a guessing game with one child pretending to ring the bell and others guessing the occasion which the rhythm and tone suggest.

The music of some of the old singing games such as "Mulberry Bush," "Farmer In The Dell," or "Did You Ever See a Lassie," may be used for acting out the activities of church helpers. These may be sweeping, mopping, and dusting activities. Raking and mowing the church lawn may also be included. This, too, can become a guessing game when one child shows in rhythmic movements the activity of a church worker and the others guess which one it is.

## Creating

The experiences suggested above (and also those suggested last month) open the way for primaries to create their own musical responses which may be used later in worship activities of the group. They may learn about litanies of thanksgiving and praise that have a response sung after each phrase. They may attempt to create their own litany and musical response. The litany may express thanks for the church, the people who make up its congregation, and the service it performs. They may choose one of the following verses from *Psalms* to sing a

[1] See MUSIC MINISTRY, December, 1959: "Ring, Happy Bells!"
[2] SDV $2.45.

musical response: *Psalms* 107:1; 135:1*a*, *b*; 136:1; 138:1*a*.

The litany may be about the wonder and beauty of the summertime. If so, *Psalms* 8:1*a* or *Psalms* 9:1 may be used for the refrain.

The children should think first of the kind of litany they are creating and then consider the kind of music needed to express this feeling. Several children might compose melodies which they can sing for the group. Out of these, the total group can choose and rearrange melodies until they have a refrain pleasing to all.

## Music Can Be Fun

(*Continued from page 9*)

indeed. Music can be useful in many other types of activities. There are several ways of burying the game of identification of songs, composers and compositions. Such games are fun and add to one's musical knowledge. The first lines of hymns, song titles or names of classical compositions may be arranged in story form. These stories may be mimeographed, having blank spaces for the titles to be filled in as each song is played on the piano. Cartoons or pictures representing song titles may be drawn and placed around the room. The participants may write their answers on paper, whistle or sing the melody to a committee of judges or may play the recordings on a phonograph. Names of composers may be used in the same way. Individuals may be asked to choose a song or composition and create costumes representing their selections. This need not be a full costume but a partial outfit, such as a hat or scarf draped in a representative manner. Each costume may be worn before the group and hints given until the title is guessed.

Operettas, musical comedies, musical skits, and even portions of grand opera (depending upon the ability of the group) offer many possibilities. These forms of music can have religious significance in motivating each person to use his talent to bring pleasure and enjoyment to others. The musical sophisticate is eliminated from such activities because his objectives conflict with the purposes of the performance. Such activities as these help create feelings of unity and good fellowship but require much time because they demand rehearsals and stage sets. Free time during the summer months may be used for such programs.

There are many other ways, depending upon age levels, in which music may be used in recreation. Active games, marches, music appreciation, ensembles, bell choirs, talent programs, creative music, scrabbles and song fests are possibilities. However, when these are used in a church music program, they should lead to religious growth and development. There must be constant awareness of the religious significance each musical experience will have for the individual and for the entire group. Constant study and careful preparation are demanded if effective use is to be made of varieties of musical experience. Otherwise the religious climate so necessary for its success as a contributory factor to the spiritual life of the congregation, collectively and individually, will be lost.

Such a program will be difficult and time consuming. However, when one measures the tremendous potential in music for the religious development of various groups in a congregation and begins to see it come to fruition, time and effort are more than repaid with joy and satisfaction.

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## This Month in Child Guidance

The June issue of *Child Guidance In Christian Living* carries four features on music.

Martha Cornick of the DePauw University faculty discusses the relationships between "Rhythmic Movement and Religious Growth." Abingdon Press Director of Church Music, Carlton R. Young, points the way "Toward a Single Musical Program for Children." "Children's Choirs as Christian Education," by V. Earle Copes, presents the practical implications of this idea; and a picture spread, "There's Music in the Air," graphically testifies to the fact.

Be sure to see the June issue of *Child Guidance in Christian Living* for these valuable resources.

by George Faxon

# The Organ and the Choir

## Part One

Choir accompaniment is an important use of the organ. While secondary to its first duty—leading congregational singing—it is an essential and difficult role. This facet of the organist's work is often neglected for other duties such as solo organ playing. Since the problems differ from those of solo organ playing and congregational accompaniment, I shall state some of these problems and offer suggestions for their solution.

There are two basic approaches to choir accompaniment—the one in which the choir has a conductor and the organist has to concern himself only with the playing of the score; the other in which the organist is also director. While there are points in favor of either method, it does seem that, given a competent choral conductor and an organist capable of playing under direction, the results will be superior to the situation where the organist tries to play and conduct. Although certain methods of playing are necessary in one or the other of these two situations, some principles are obviously common to both.

A first consideration, regardless of the choral direction, is the type of organ accompaniment demanded by the composer and/or arranger. Many accompaniments were not intended for the organ. Also, there are many styles and periods to consider in preparing the organ accompaniment.

Formerly it was thought that choral music prior to Bach was intended to be sung a cappella. Present-day research, however, suggests that instrumental accompaniment was frequently used—an example being the use of strings in the Tudor school in English music. To realize this effect on the organ, one should use a simple supporting combination of light foundation stops which duplicates the voice parts, resulting in a unified ensemble.

In much of the music of Bach and the early Classic period, the choir support was largely orchestral—the organ providing a continuo realization and occasionally being the only instrument accompanying certain types of recitative. While it is difficult, if not actually impossible, to create the intended effect with an organ, two methods are suggested: (1) make a careful study of the full orchestral score to see the type of accompaniment desired, and in some cases write out an independent organ part based on this full score and not on the usual piano reduction. (2) Add certain strategic instruments—such as flute, oboe or trumpet—together with a skillful reduction from the full score, providing a more satisfactory accompaniment than organ alone.

In music of the Romantic period we find varying types of accompaniment. The English Cathedral school of composers wrote carefully for the organ as the single instrument to accompany the choir. An example is John Ireland's anthem, "Greater Love Hath No Man." Considerable music of this period is taken from cantata and oratorio sources where full orchestra was intended, the works of Mendelssohn being a good example.

Today, in addition to these styles, we often find a piano part similar to a song accompaniment. This type falls roughly into two classifications: (1) music written with eventual organ performance in mind, and (2) music which does not consider the organ and its limitations. This second type poses a real problem—sometimes as difficult as the adaptation from orchestral score—in its use of skips, octaves, certain types of figurations, and other pianistic elements not easily adaptable to the organ.

A careful study of these basic styles is necessary in order to develop suitable organ accompaniments. An adequate organ technic is needed also, coupled with the ability to alter the score to suit the instrument. One should play only the *essential* notes of the original score, weeding out the many unnecessary doublings of parts and large clusters of notes. This presupposes a knowledge of basic harmony.

After the effective notes of non-organ scores have been determined, then it is important to practice (slowly at first) the correct fingering, pedaling and stop-changes so that the organ may serve successfully as a supporting instrument for the choir.

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# Conducting from the Console / use your head

by Lawrence Allen

Obviously, it is not possible at all times for e organist-director to have a hand free to nduct, for many organ accompaniments re- ire both hands for playing. In such cases e choir must be directed primarily by move- ents of the head. Often has the experienced rganist-director wished for the extra arms of octopus: one to pull stops, one to turn ges, two to play the accompaniment, and two r directing. Not being thus endowed, the ganist-director has had to devise other means communicating his wishes to the choristers.

One of the most important considerations to sure successful conducting from the console the location of the organist in relation to e choir members. Indeed, the ultimate suc- ss of directing with the head rests upon the ility of members to see the director clearly all times, both when standing and when ated. This sometimes presents problems due the location of the console.

In the choir loft where the console is front d center, there is little problem, but in vided chancels problems may become com- ex. A church should never hesitate to install irrors where necessary to enable every choris- r to see the director easily. The objection at such mirrors mar the beauty of the chancel n often be overcome by inconspicuous in- allations.

At the same time that the organist-director ould be easily seen by every choir member, e should be completely hidden from the con- regation. His frequent and essential motions re certainly not conducive to worship! At- ntion to strategic console location is a man- atory preliminary to successful conducting om the console.

Fundamentally, the organist-director should o train his choir that they do not rely on him or every detail. The finest conductors convey ynamics, style, and pace in the preparatory eat. Those who have observed the use of his technic by Dr. John Finley Williamson an vouch for its effectiveness. The organist- irector should master this device and train is choir to take the pace, thus avoiding nuch unnecessary fanning of air. Naturally, his technic is not used for conducting pas- ages with rubato.

One word of caution: leading the choir *with* the organ can be a deceptive but erroneous result of misunderstanding this principle. In rehearsing this technic, practice giving only the preparatory beat, let the choir learn to take and keep the pace, and omit the organ accompaniment until the principle is mastered.

Many choirs lean far too heavily on organ tone for support (leadership?). Regardless of the simplicity or complexity of an anthem, no choir should render an anthem in a service until they can sing it perfectly a cappella! Organist-directors are sometimes tempted to cover up mistakes or weak spots of the choir with organ tone that is either too thick in texture or too loud in dynamics or both. This practice only adds proof to the statement: "Two wrongs never make a right!"

One organist-director of my acquaintance sits in the balcony of his sanctuary during the final portion of the rehearsal, and with only a starting cue for each piece, has his choir sing (without accompaniment) every musical item for the following Sunday's service.

But, back to the head! One of the most obvious uses of the head in conducting from the console is to indicate attacks and releases. Fortunately, this appendage to the human anatomy is quite flexible. It can, therefore, be moved vigorously or quietly in almost any direction. When indicating an attack, the preparatory beat should be given in the same direction as when using the arm. Pace and style may also be conveyed with additional help of facial expressions: raised eyebrows, varying positions of the lips, etc. One director has learned to wiggle each ear independently to indicate dynamics! The contortionist could have a field-day as an organist-director.

To summarize: USE YOUR HEAD to locate your console in the place where every choir member can see you at all times, but where you are not seen by the congregation. USE YOUR HEAD to train your choir thoroughly in advance, so that they will not have to depend on you for more direction than it is practical to give. And, USE YOUR HEAD when necessary to communicate directions to your choir by nodding, facial expressions, etc. Learn to use your head wisely!

# notes of note

by Jean S. Watkins

"This will answer a great and long-standing need. . . . it has real 'grass roots' workability. . . ." So said district superintendents about the NaFOMM council's decision to set up pilot music programs on a district basis. If you think you must wait a year for another district to set up your procedures, just look at what one mid-western conference has already done—

The music committee, executive secretary and director of children's work of the conference board of education met with the NaFOMM chairman and district superintendents. The district idea bounced into a conference-wide approach and in one February meeting these specific plans were set:

1. Authorization by the board of education for the appointment of district directors of church music, such directors to be non-paid staff members, carefully selected, probably part-time musicians.

2. Each district superintendent will arrange a series of Sunday afternoon or evening "socials" for musicians and educators. Each "social" will cover a relatively small area. Here they will trade ideas and find leadership within each subdistrict.

3. The district director, sub-director and superintendent will select and train one or more teams, consisting of a choir director, a competent accompanist (organist or pianist), and an educator.

4. District superintendents will discuss this program at each fourth quarterly conference.

5. Workshops will be scheduled, probably next fall, in centrally located (25 mile radius) churches which have facilities for three simultaneous sessions.

6. Copies of MUSIC MINISTRY and NaFOMM brochures will be distributed at "socials" and workshops.

7. Work will be started at the present music level of each group. Worship, Christian education and music will be interwoven.

For several years the New Orleans Area has conducted an Institute on Church Music at Gulfside. The institute sponsors a through-the-year program to stimulate interest and to improve music in Christian worship throughout the area and has won the gratitude of many churches of other denominations. In order to provide scholarships for attendance at the institute, a series of musicales, under the title "A Festival of Religious Music," was held in New Orleans, Jackson, Mississippi, and Houston, Texas. The combined chorus of interdenominational church choirs in Jackson continues as a unit under the direction of local musicians guided by Dr. Frederick Hall, director of the institute.

NaFOMM is on the move in Iowa, with board of education and commission on worship blessings (plus active co-operation). Working through the area division of Christian education, the North and South Conferences are planning NaFOMM organizations to facilitate their goals of fellowship and leadership training for church musicians.

St. Louis Conference broke out with NaFOMM symptoms during the winter. A meeting of St. Louis musicians with conference board of education and NaFOMM officials marked the runway for another "pilot"—their first church music workshop on a regional level, engineered by the board of education in co-operation with NaFOMM.

Bishop Edwin E. Voigt (Dakota Area), chairman of the Commission on Worship, keynoted the Kansas Conference biennial School of Church Music with "Music and the Whole Church." Three hundred ministers, musicians and educators attended.

A Hymn Festival, conducted by Dr. Alvin F. Brightbill (Bethany Seminary in Chicago) at the St. Charles, Illinois Methodist Church closed the Rock River Conference Music Workshop in January. NaFOMM president Bill Rice started the day with a talk on *The Methodist Hymnal;* an afternoon panel was chaired by Dr. Wesley Westerberg (president of Kendall College, Evanston) with the Rev. Jesse Robert joining Austin Lovelace, Vivian Morsch, William Ballard, and Dr. Rice for a dangling-end tie-up. Howard Dill (Northern Illinois University) was also on the staff.

Can you visualize a music program that touches the total life of the whole church? Then write for NaFOMM membership to Dr. Bliss Wiant, Ministry of Music, P. O. Box 871, Nashville 2, Tennessee.

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## Cantatas

### r fall . . .

annini, Vittorio: *Canticle of the Martyrs*
. W. Gray $1.00

Excellent contemporary writing. Difficult oral and organ parts, but exciting when mas-ed. Ideal for All Saints Day or memorial rvice. 15 minutes in length.

himan, Eric: *The Earth Is the Lord's*
. W. Gray $0.90

A Thanksgiving cantata of 25 minutes' dura-on, this work requires mezzo-soprano and ritone soloists. Chorus parts are moderately ficult (some divisi).

cob, Gordon: *Laudate Dominum*
ills $1.00

This "Song of Thanksgiving" in contempo-ry idiom is extremely well-written, utilizing ly Jewish scale tonalities in the opening tion. Should have particular appeal to col-ge and better church choirs. No solos. Ac-mpaniment difficult in spots. 20 minutes du-tion

### r Advent and Christmas . . .

xtehude, Dieterich: *Rejoice, Beloved Chris-ns*
. W. Gray $0.90

This cantata, now familiar to many, is par-cularly suitable for Advent. S, A, B solos, ree-stave organ accompaniment, and moder-ely difficult chorus parts.

achelbel, C. T.: *Magnificat*
eters $0.80

Not to be confused with his famous father, harles Theodore Pachelbel was one of the first usicians to present public concerts in New ork City. This work is his only known sur-iving composition. Written for double SATB horus, the parts are, nevertheless, easy except or a few florid passages. No solos. Accompanied. xtremely appealing on first hearing. Ideal for ombining large youth and adult choirs. Latin ext only.

Nelson, Ron: *The Christmas Story*
Boosey and Hawkes $2.50

An exciting new work by a gifted young American composer. Effective use of narration. Needs good baritone soloist and a choir that can handle sustained dissonances. Optional brass and timpani parts with organ. Well worth the effort for better choirs.

Van Hulse, Camil: *'Twas in the Moon of Wintertime*
FitzSimons $0.75

A short, moderately difficult cantata based on the first American Christmas carol. For children's choir, contralto solo and mixed chorus. Imaginative writing.

Bach, J. S.: *For Us a Child Is Born*
Galaxy $0.75

A short (20 minutes), moderately easy cantata, ideal for Christmas Sunday morning service. A, T, B solos. Available for SSA or SATB chorus.

Rowley, Alec: *On Bethlehem Hill*
Boosey and Hawkes $1.50

A nativity play for children, this is tuneful but not trite. The text has a slightly "English" slant. Chorus parts are mostly in unison and fairly easy.

Schütz, Heinrich: *The Christmas Story*
G. Schirmer $1.50

Many choirs which attempt Handel's *Messiah* should find this work more practical, although some choruses have divided parts. Excellent introductory notes give guidance in interpretation.

Charpentier: *Song of the Birth of Our Lord Jesus Christ*
Concordia $1.50

In the "Lully" style, this is an effective short work. Chorus parts generally easy. A few florid passages and some divisi of women's voices. Two violins essential.

Graham, Robert: *Dawn of Redeeming Grace*
Broadman $1.25

A very easy cantata for mixed voices, S, A, B solos, and narrator.

## Regional Training Opportunities

(*Continued from page 11*)

master of University Methodist Temple, Seattle, Washington.

Helenclair Lowe, Minister of Music, Michilinda Presbyterian Church, Pasadena, California.

Carlton R. Young, Director of Church Music, Abingdon Press, Nashville, Tennessee.

Charles M. Fisher, Chairman of Church Music Department, University of Puget Sound, Tacoma, Washington, and Director of the Church Music Workshop.

COST: Tuition $35.00 (includes music and materials); Room: $2.00 per day; meals: cafeteria style in new Student Center.

For further information address: Dr. Bruce Rodgers, Director, School of Music, University of Pudget Sound, Tacoma, Washington.

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## A Light Touch

(*Continued from page 12*)

lem is ever present, and choir people are always looking for ways to deal with it. I didn't have any new gimmicks or techniques, only the old tried and true methods of repetition, hymn-of-the-month programs, and infinite patience.

I did tell him how our choir had been using hymns as anthems a lot this year and offered him the use of some of our arrangements. He was particularly interested in an SATB setting, with descant, of "Sing Praise to God," number 355 in *The Methodist Hymnal*. I got all worked up telling him about it, I guess, and the enthusiasm must have been catching. Talk about a thrilling hymn to sing—this one just makes your hair stand right up on end! Yet it's dignified, reverent, and sacred in the finest sense of the word—as you probably know already, if you attended the NaFOMM meeting in Dallas last summer. (What an experience, as Bliss Wiant said after that meeting: to be part of that group of four hundred Methodist musicians who fairly raised the roof of Highland Park Church with that wonderful hymn.)

Here's the way we do "Sing Praise to God" as a hymn-anthem. And we guarantee that once you've let the congregation sing it a few times afterward, it'll be in your permanent hymn repertoire!

*Introduction:* Last phrase.

*Stanza 1:* All voices in unison.

*Stanza 2:* Men, unison; ladies, descant (see page 13).

*Stanza 3:* Ladies voices only on melody organ accompaniment without pedal (lighter registration).

*Stanza 4:* Men, unison; ladies, descant Organ accompaniment with pedal (richer registration).

No frills needed on this one. We just play it straight, and the majesty of it has us literally trembling with the grandeur and wonder of the Faith. We figure our folks have a right to demand hymns that are thrilling and lovely—so long as the thrills and beauty don't crowd out the music's reason for being.

How say you?

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### Bulletin Blooper

THE SOLO: "Search Me, O God"
THE SERMON: "I Dare You!"

## Coming in JULY

A practical program for developing church music at the district level is described by Donald Sanford in *The Musical Circuit Rider*. Daniel Ridout reacts to the use of jazz in worship by contrasting *Sacred and Secular; Sublime and Ridiculous. What Shall We Sing?* by Austin C. Lovelace offers guidance in selecting music for our congregations and choirs, and Jane Marshall continues her series with *Hymns Are Bustin' Out All Over!* An important subject, *Music for the Christian Funeral,* is discussed by Gerald Hedges, who also provides a list of appropriate material. Executive Secretary Grover Bagby encourages co-operation between musician and educator in his article, *Let's Learn Together,* and Fred Gealy concludes his series with the title, *Wherewith Shall It Be Salted?*

July reviews will suggest books for summer reading, records for summer listening, and organ music for summer learning.

The MUSIC FOLIO will include: "Let Saints on Earth," a new anthem for All Saints Day by Robert Powell; Clarence Dickinson's arrangement of the "Hussite Battle Hymn" for Reformation Sunday; "How Great, Almighty" by Franck-Lundquist for Thanksgiving; and "Bells of Christmas," a new carol for junior choir and handbells by Federal Lee Whittlesey.